arts & architecture

PRICE 35 CENTS



JANUARY 1946 • CASE STUDY HOUSE NO. 11



Posed by Rhonda Fleming, Selznick Starlet.

...and both advised a GAS-equipped kitchen

Men who design and build homes are among the strongest advocates of *gas* fuel for fast, sure, economical cooking and silent, long-lived refrigeration . . . as well as for dependable, low-cost hot water service. They know that gas-equipped homes, when custom-built, make for loyal, satisfied clients; and, when built for sale, sell more readily and "stay sold". ★ Nearly 93 per cent of all city homes in the Pacific West use gas for cooking. Let this overwhelming preference be *your* guide to kitchen planning.

THE WEST PREFERS
GAS
QUICK • CLEAN • DEPENDABLE
FLEXIBLE • ECONOMICAL

THE PACIFIC COAST GAS ASSOCIATION

COVER: Constellation
by Alexander Calder

arts & architecture

CONTENTS FOR JANUARY 1946

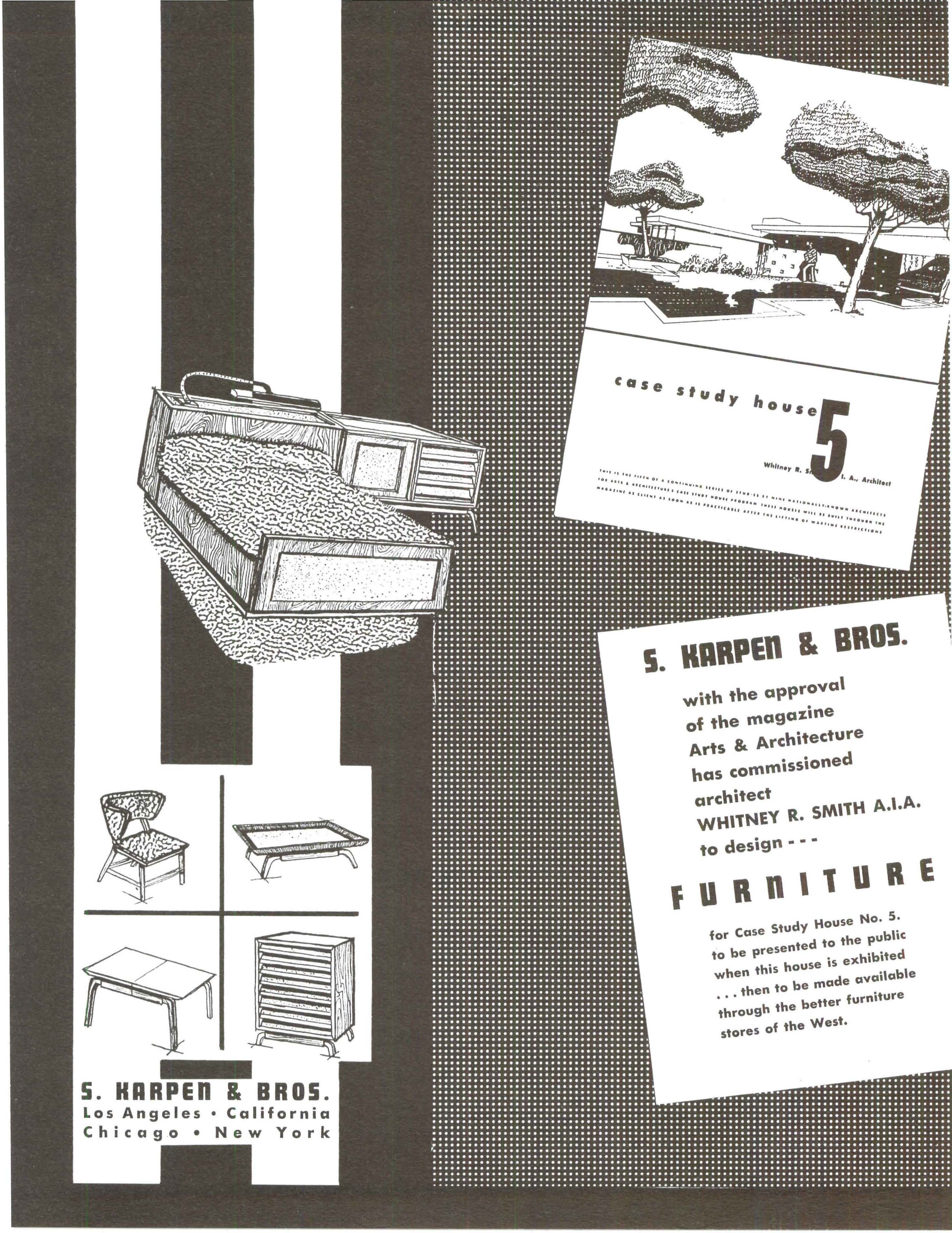
articles

architecture

special features

ARTS AND ARCHITECTURE is published by John D. Entenza, 3305 Wilshire Boulevard, Los Angeles 5, California. Price mailed to any address in United States, Mexico, or Cuba, $3.50 a year; to Canada and foreign countries, $5.00 a year; single copies, 35 cents. Editorial material and subscriptions should be addressed to the Los Angeles office. Return postage should be sent with unsolicited manuscripts. One month's notice is required for a change of address or for a new subscription. In ordering a change, give both new and old address.

ARTS AND ARCHITECTURE—Vol. 63, No. 1—Published monthly at 3305 Wilshire Boulevard, Los Angeles 5, California, by John D. Entenza. Established 1911. Yearly subscription price $3.50. Entered as second-class matter January 29, 1935, at the Office, Los Angeles, California, under the Act of March 3, 1879.


case study house 5
Whitney R. S
I. A., Architect
THIS IS THE FIFTH OF A CONTINUING SERIES OF STUDIES BY NINE NATIONALLY-KNOWN ARCHITECTS FOR ARTS & ARCHITECTURE'S CASE STUDY HOUSE PROGRAM. THESE HOUSES WILL BE BUILT THROUGH THE MAGAZINE AS CLIENT AS SOON AS IS PRACTICABLE AFTER THE LIFTING OF WARTIME RESTRICTIONS
S. KARPEN & BROS.
with the approval of the magazine Arts & Architecture has commissioned architect WHITNEY R. SMITH A.I.A. to design - - -
FURNITURE
for Case Study House No. 5. to be presented to the public when this house is exhibited . . . then to be made available through the better furniture stores of the West.
S. KARPEN & BROS.
Los Angeles • California
Chicago • New York

ART

The beginning of this year of 1946 suggests a little reflection upon art and its place in a community of people. Usually, in this column the principal concern is with the fine arts—painting and sculpture. But in many another art, in either the applied or graphic categories which are sometimes thought of as being of lesser importance, the same backgrounds of training, the same processes of thought, and the same need for creative ability is present. They should deserve the same serious consideration and comment for the simple reason that the products of these arts are the things most people live with. Hence, if the design quality level of these products could be raised the whole culture of a people consequently would be brought to a higher level.

There have been many men of genius who have contributed to these applied and graphic arts. It is quite possible that but for some turn of circumstance or environment, they might well have been among the geniuses of painting or sculpture. Conversely, there have been not a few men of genius in the fine arts who have made notable contributions to these other arts. There should be more of them. But there seems to be a tendency in this country for artists to look upon any such venture as crass commercialism. Elsewhere artists of very high attainments in the fine arts have abandoned this isolationist attitude with the result that their creative ability has been made available to far more people than would have been possible otherwise. One name that comes to mind is the late Eric Ravilious, one of Britian's leading contemporary painters (lost during an air patrol in the recent war in which he participated as an official war artist) whose genius found expression in such varied fields as mural decoration, book design, and illustration, the design of furniture, glassware, and ceramic pieces as well as in easel painting. (See the Architectural Review, December 1943, for a memorial on his work.)

The products of applied and graphic arts surround us in such profusion that most people have become oblivious to their origins giving little thought to the presence or lack of creative ability shown in the design of the product—or to the need for more and better design. As a good example of this lack of awareness consider so ubiquitous a thing as printing. Almost everyone knows the name Gutenburg and what it stands for. Yet how many have ever heard of Bodoni, Caslon, or Garamond. It would surprise those who do not know these names to learn that they were the men who centuries ago designed type faces still among the most beautiful and widely used today. Very few there must be, among the millions who read from primary grade to old age, who have ever examined the various type faces which come under their eyes, note their differences, and ponder upon the great ability and innate genius

continued on page 12



The Northwest presents, with pride, this ZONE-CONDITIONED home... in The Highlands, Seattle, Wash. *Architect*—George Wellington Stoddard.

... and the big news in house-heating is PAYNE ZONE-CONDITIONING... sweeping the country from border to border and coast to coast

From North, East, West and South, they pour in . . . the thousands of inquiries for our booklet on ZONE-CONDITIONING, "successor to old-fashioned central heating". Proof that architects, builders, owners—all are interested in a house-heating system geared to modern living. ★ As in the home illustrated, two or more compact, streamlined, gas warm-air furnaces, separately controlled by zones or rooms, provide *flexibility* obtainable in no other way. ★ PAYNEHEAT pioneered and perfected this method, time-tried but modern as today's news. Inquire!

PAYNE FURNACE COMPANY, BEVERLY HILLS, CALIFORNIA
(One of the DRESSER Industries)

PAYNEHEAT
OVER 30 YEARS OF LEADERSHIP

GAS FUEL (HAS) EVERYTHING

BOOKS

The growth of art museums and galleries, art associations and schools throughout America in the last half century from 450 to 2,113 is reported in the new volume of the American Art Annual just published by The American Federation of Art, Washington. The current volume, edited by Florence N. Levy, who founded the Annual in 1898, has been completed with the cooperation of an Editorial Board of Regional and State Advisors.

An important addition includes a complete listing of 99 art museums and art schools in Canada and 545 in the 20 countries comprising the Latin American Section, compiled and edited by the National Gallery of Canada and the Inter-American Office of the National Gallery of Art, Washington. This volume has been completely rewritten and lists the reports of 2,749 organizations including the Canadian and Latin American sections. It is divided into the following sections:

1 "Four Years in Art", July, 1941-June, 1945, by Florence S. Berryman, briefly presenting the achievements of the art organizations during the war.

2 A School Directory—including universities and colleges with art departments. Information as to curricula, tuition, enrollment and instructors.

3 A Directory of Museums, Societies and Art Schools of Canada.

4 A Directory of Museums, Societies, and Art Schools in 20 of the Latin American Countries.

5 A Directory of Organizations in the United States, with reports, officers, staff members, activities, important exhibitions and acquisitions.

6 A List of art Magazines, with the editor, publisher, frequency published, and price.

7 A Directory of newspapers carrying art notes—with the name of the art editor.

8 A geographical directory of the museums and societies conducting annual exhibitions of national, regional, and state representation in scope, with particulars as to type of exhibits, dates, and eligibility of artists included or who may submit works for inclusion.

9 Booking Agencies for Traveling Exhibitions for the 1946-47 Season, including a special index for type of exhibition material.

10 A record of paintings sold at auction for $500 or more during the period October, 1941 through May, 1945, classified alphabetically, with name, nationality, date of birth and death of the artist; and including title of painting, size, price, catalog number, and name of sale or auction house with sales date.

11 Index, arranged alphabetically by name of organization with many cross references listed under the following types of headings as: Archaeology, architecture, business and professional men's clubs, ceramics, art classes conducted by museums, college and university art departments, educational organization, federations, galleries, handicrafts, historical and antiquarian museums and houses, historical societies, interior decoration, libraries with art galleries, etc., municipal art, museum associations, museums, national and regional organizations, numismatics, photography, residential colonies for artists, sculpture, water color societies, weaving, women's organizations.

The American Art Annual fills the demand for useful, up-to-the-minute, factual information on art in America—not duplicated elsewhere.

The list price of the volume is $12; libraries $10. Orders may be placed directly with the American Federation of Arts, Barr Building, Washington 6, D. C.

MUSIC

THE ALBAN BERG VIOLIN CONCERTO

During six weeks of the summer of 1935 the fifty-year-old composer Alban Berg produced the last work of his career, the *Violin Concerto, To the Memory of an Angel*, meditating upon the death of eighteen-year-old Manon Gropius, daughter of Mahler's widow by a second marriage. In September of the same year Berg himself died suddenly. The *Violin Concerto* is thus a double requiem, of youth for youth, for their is throughout much of Berg's music a character of romantic blossoming and extravagant despair, which until the last pages of the concerto do not become fully adult. The illusion of young age adorns the items of the composer's biography. He is thought of usually as the pupil of Arnold Schoenberg, and in a sense as the forerunner, through whose less austere art the masterwork of the surviving teacher may be approached more easily. Being a forerunner he is often remembered as one who has died young, like Scriabin, Mozart, Schubert. In truth he was maturing as a composer very late, and even less than Scriabin or Mozart had he completed the cycle beyond a middle period. In an age of post-Wagnerian giants, learned neo-impressionists, and bald-headed would-be Haydns he became the romantic prodigy of that newly articulate twentieth-century medium of form in sound, the Schoenberg twelve-tone technic, of which this concerto is among the most artistically successful embodiments.

Listeners who have been paying proper attention to their good music over the radio during recent weeks have heard the *Smphonia Domestica* of Richard Strauss in two diligent performances, by Fritz Reiner with the Boston Symphony and by Bruno Walter with the Philharmonic-Symphony of New York. This roseate composition is one of the best examples of chromatic writing in existence, with every flaw exposed. The themes emerge and disappear through endless and effortless chromatic variations without accomplishing anything of structural importance. The wife's theme, derived from Bach's song *"Bist du bei mir"* of the *Anna Magdalena Book,* recurs so often in reiteration of its first four notes one is oppressed by so much husbandly solicitude. To impart some feeling of order, section by section, within the glowing circumference of this domestic mist Strauss has allowed a program to be wrung from him; and since the externally sublime often nestles perilously close to the internally ridiculous, the third movement or section, and the first recognizable incident of the composition, ends bathetically with the water running down the drain in whorls, programmatically, if not musically, the most successful event of the entire work. Knowing that so interesting a musical occurrence will take place the listener can bear with vagueness to that point. Thereafter Strauss proceeds into a fugue, a vast and tumbling literary exercise less articulate than a fugue by Reger and no more rewarding. Reflecting upon this rare chance of hearing the *Domestic* in two such excellent performances within twenty-four hours the listener may decide that the event is scarcely worth the effort. The chromatic method as used by Strauss in this period of music history, while it may retain the formula in writing, is in audible fact very tiresomely formless.

Little more than a half-hour after the second playing of the *Domestica* the string section of the NBC Symphony under Dimitri Mitropoulos, that adventurous Greek disciple of Busoni, played entire the *Second Quartet* by Schoenberg in a brilliant and detailed reading. The vocal solos, settings of two poems by Stefan George, in the third and fourth movements, were sung with tonal beauty and almost instrumental precision by Astrid Varnay. This quartet is roughly of the same vintage as the *Domestica* and might be considered superficially as suffering with the same chromatic vapors. But whereas the facile charm and bravura of the young Strauss genius, failing to solve this problem, preferred to die of it and spend the infernally long remainder of a comfortable life warming what might be a safe seat in the history of music; the infinitely more rugged, more thoughtful, and more durable, if less ingratiating, genius of Schoenberg was aroused by this problem to its greatest efforts. The difference between the chromaticism of

continued on page 14

the devices of DESCRIPTIVE MUSIC

For many centuries, and with increasing success, the supposedly abstract art of music has ventured into fields believed reserved for the arts of painting and literature. It has sought to tell stories, create moods, and depict atmospheric backgrounds, to portray characters and describe the phenomena of nature, among other things. Judging from contemporary theatrical and program music, it appears that definite emotions and states of mind can be expressed by musical means, and certain melodies can identify peoples, locales, and historical periods. Of course, unless the proper conditions exist, music cannot express or describe anything really tangible. But if the program which forms the basis of descriptive music is known in advance, or the music and story can be perceived simultaneously, as in dramatic music for stage, screen and radio, tone painting will be entirely credible. If the listener can associate specific types of music with things in his experience, even a program is not necessary to his understanding of musical description.

The basic processes by which music becomes illustrative are few in number and relatively simple. The pictorial content of music may be recognizable because of its associations, or because visual or mental concepts are transferred to the field of aural experience. Sometimes music is descriptive because it departs from some norm, or because it imitates the actual sounds of nature and the creations of man.

The visual movement most frequently reflected in music is that of an ascending or descending line. One of the worst cliches of theatrical music is the use of a fast ascending or descending scale, *staccato*, to accompany someone who runs up or down stairs. The rise or drop in pitch is obviously a transfer from the visual field, and the *staccato* is an imitation of the short noises made by hurrying feet on the steps. This particular transfer, evident in the musical illustration of many other ways of going up or down, can be traced back to composers of the late middle ages who wrote rising and falling melodic lines for the words "ascendit" and "descendit" of the mass. In similar fashion, the surge of waves during a storm at sea has often been duplicated by the chromatic rise and fall of a melodic line, and at the end of Strauss's *Till Eulenspiegel*, the melody rises to a high pitch after Till has been condemned to death and is strung up to the gibbet. Franz Waxman depicts the collapse of a burning house in the film, *Rebecca*, by means of crashes and downward glissandi in the entire orchestra. We accept the transfer of a downward visual movement to a descending aural line, even though the noises made by a collapsing structure certainly do not descend in pitch. Among the other visual elements that have passed over into aural movement are sudden flashes of light. Although lightning makes no noise, Beethoven describes its effect (in the "Storm" movement of the *Pastorale* symphony) by means of sudden jumps from the low into the high register of the violins. In the Scherzo from the *Midsummer Night's Dream* music, which is definitely intended to characterize Puck and the elves, Mendelsohn writes light, *staccato*, passages in the upper woodwinds and strings, because elves are traditionally small, slender, light, and ephemeral in quality.

In character portrayal, composers usually seek to reflect some dominant trait of the person in their music. This is often achieved by the transfer of a mental concept to aural perception. Thus, in his incidental music to *The Tempest*, Sibelius paints a musical picture of Caliban by associating heaviness and clumsiness in the monster with loud instrumentation and heavy accentuation on off beats. Richard Strauss represents criticism by his enemies in the second section of *Ein Heldenleben* by staccato passages in the most piercing of the woodwinds, flutes, piccolo, and E flat clarinet. He purposely indicates that these passages are to be played in a "very sharp and pointed" manner. Here is an unusual transfer of a mental concept—sharp criticism that penetrates the consciousness becomes an aural impression of piercing sounds. A bit later in the same passage appears a diminution of one of the hero's motifs, which is apparently a reference to one of the critics who always belittles the hero. The purity of the girl, Manon Gropius, in whose memory Alban Berg wrote his violin concerto is symbolized by a motto consisting of a series of perfect fifths in the open strings

continued on page 19

To be RIGHT about sheet copper read this NEW book



Contents

THE most important addition to the subject of sheet copper construction made in recent years — this authoritative book by America's oldest producer of copper and copper alloy products is based on five years' constant research. It is now published especially to help architects and roofing experts in the conduct of their business.

Read the table of contents — that will give you the best idea of all this remarkable book contains. 96 pages, beautifully printed and illustrated, "Copper and Common Sense" gives practical, specific answers to questions that have long troubled thoughtful architects and sheet metal contractors.

While the limited supply is available a copy will be sent *free* to any architect or contractor requesting it. Write today on your letterhead to the nearest Revere office.

REVERE

COPPER AND BRASS INCORPORATED

Founded by Paul Revere in 1801

230 Park Avenue, New York 17, New York

Mills: Baltimore, Md.; Chicago, Ill.; Detroit, Mich.; New Bedford, Mass.; Rome, N. Y.—Sales Offices in principal cities, distributors Everywhere.

Listen to Exploring the Unknown *on the Mutual Network every Sunday evening, 9 to 9:30 p.m., EST.*

ART

continued from page 6

required to design the 26 characters of the alphabet in such a way that any combination of them can be fitted together beautifully and yet so design each character that it can stand alone as a thing of beauty in itself. It is a design problem of enormous proportions. Moreover its successful solution is as important as, say, the construction of a violin by Stradivarius—for, though it may be called upon more often to play the mundane tunes of commerce or cry the news of the world it will, some day, be required to express the thoughts of a great poet or philosopher. There have been some great type designers of the 20th century: the German, Koch, the Englishman, the late Eric Gill who was also a sculptor, our own Frederick W. Goudy, Bruce Rogers, and W. A. Diggins. (And there are many others who, throughout the history of printing have made their contributions.) These remarks are simply to point out that the presence of art is often overlooked and the opportunities for it underestimated. The average citizen is too apt to worship at the shrine of the big names of "fine art", because he has heard that is the thing to do, while failing to be aware of other standards in art, including architecture, that predominate in his life. This state of affairs exists because the average citizen doesn't know any better—he hasn't been taught to know any better or to care. If our civilization is to progress materially this situation must end. The way to attain progress is to procure the finest teachers of art and pay them well to direct the teaching of art in, not college classes, but in the primary grades from the kindergarden up.

To change direction but to continue the general theme—it is always something of a shock to discover that some new art form is not quite as original and new as it might seem . . . montage, for instance (while it is not so widely practiced as it was a few years ago, still has its adherents). A few weeks ago the de Young Museum showed some appliqued quilts of early American origin which are, in essence, the same idea as montage. One in particular, *anonymous, circa 1800,* was composed of a group of square panels of similar design—birds and baskets of fruits with flowers. Each panel showed the most ingenious variation, marvelous adaptation of early American prints (print goods) for their design or texture value and the addition of hand drawn lines in ink whenever the design called for such additions. The contemporary artist may well contend that the basic philosophy of montage is different from that of appliqued quilts but so is the basic philosophy of all art

continued on page 14

ART
continued from page 12

different from what it was 100 years ago. That is the real change. Art which was once a part of the people has now become the property of the specialist, whose output is limited and expensive, or an adjunct of the machine whose greatest evil is that it can produce endless quantities of bad design cheaply and does. It is doubtful if art can ever play the intimate roll it once did in a community but at least more good artists can contribute to a higher standard of art in our every-day lives. The Museum of Modern Art of New York has recently announced a program designed to accomplish this very thing.—SQUIRE KNOWLES.

MUSIC
continued from page 9

Strauss and that of Schoenberg is basically and audibly, without study of themes or scores, this difference in spiritual authority, in mental penetration, in firm-handed grasp. Going on from the *Second Quartet* Schoenberg composed the *First Kammersymphonie*, that rugged exercise in driving, rhythmic, stamping polyphony; composed the more melodious fragment that was to become in 1939 the *Second Kammersymphonie;* and being still at a beginning entered upon the slow and fruitful experiments in dissonance and note by note polyphonic variation that were to produce *Pierrot Lunaire* and, formalized in the twelve-tone technic, that determinatively structural organization of the chromatic chaos, evolved the creative energies of the *Third Quartet.*

The *Third Quartet* of Arnold Schoenberg is a first choice for the one definitive example of twentieth century music at its best. It is a work of the size and concentration of the last five Beethoven quartets, classically bound within the limitations of the twelve-tone technic, a rule as liberating when correctly understood as that of sonnet or fugue. The quartet is derived entirely from its initial theme or tone-row, which somewhat in the manner of a fugue theme germinates dynamic and melodic variations, intensified less by their extrinsic separate interest than by their intrinsic mutual relationship. In the same way the harmony of the whole composition, being the twelve-tone relationship of intervals of the tone-row, is indissolubly linked with the rhythms and melodies evolved from it. Thus harmony, melody, and rhythm are at all times expressive in every phase of the continuous variation of the original tone-row or theme. Only by its more overlaid dynamic concentration, similar in method to the later art of Beethoven or Bach, does this music go beyond the ordinary listener's capacity to heat it with sufficient understanding. It must be heard often and with intent participation, but it is not cryptic. It is in no meaning of the bare word "atonal," since every fragment expresses the underlying tone-row relationships, not actually dissonant but consonant within a larger than the ordinary harmonic scheme. This style is the eloquent answer to that demogogic hitching together of great ideas going nowhere which culminated in the Tschaikowsky symphony. Listeners who prefer Tschaikowsky, like citizens who uncritically accept the fulminations of their favorite senator, are not to be argued with. But there is a group of learned renegades, impatient of the historical verdict, who believe in the proletarian beatitude of the "popular" theme. Their idols are Shostakovitch and Prokofieff. These can be argued with, but their inherent lack of confidence makes them scarcely worth the effort. They will switch hastily and without conviction from one to another of the swiftly rising heroes of the moment, but later disillusionment, if not simple boredom, will return them to a more durable allegiance. Thanks to the reconstituted Pro-Arts Quartet and its left-handed first violinist, the determined Kolisch, presented by the Music Guild, Los Angeles has again had a chance to hear this supremely great quartet of our own time played with a fresh authority rare in the tradition-ridden world of chamber music.

The *Third String Quartet* of Schoenberg was first performed by the original Kolisch quartet, September 1927, in Vienna. Eight years later the *Violin Concerto* of Alban Berg, commissioned for his own use by the independent violinist Louis Krasner, had been completed and its composer was dead. Mr. Krasner retained exclusive possession of the concerto for ten years.* During this time he did not allow the concerto to remain idle or unknown. He

continued on page 18

*This statement which was accepted by musical circles in Los Angeles has since been denied by Mr. Krasner in a letter to Mildred Norton, music critic of the *Daily News.* Mr. Krasner states that the concerto has been performed a number of times in Europe by violinists other than himself.

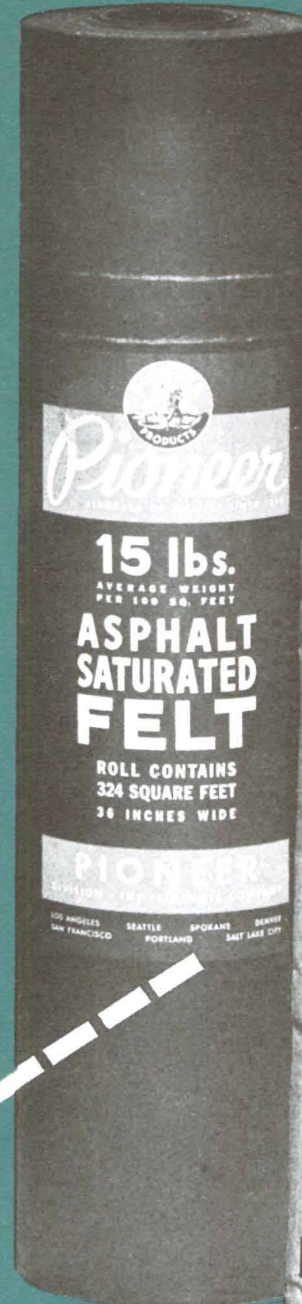


these P-F materials

make the modern roof for the modern home

Quality products for dependable weather protection . . . these P-F materials represent more than half a century of progress in the development of roof engineering. The built-up roof specified for the Case Study House shown below combines protection against the elements and the hazards of fire, with beauty, utility and serviceability. P-F products . . . the "Standard of Quality since 1888" . . . include materials for roofs of every description and for every use. Write P-F quality into your next specifications.

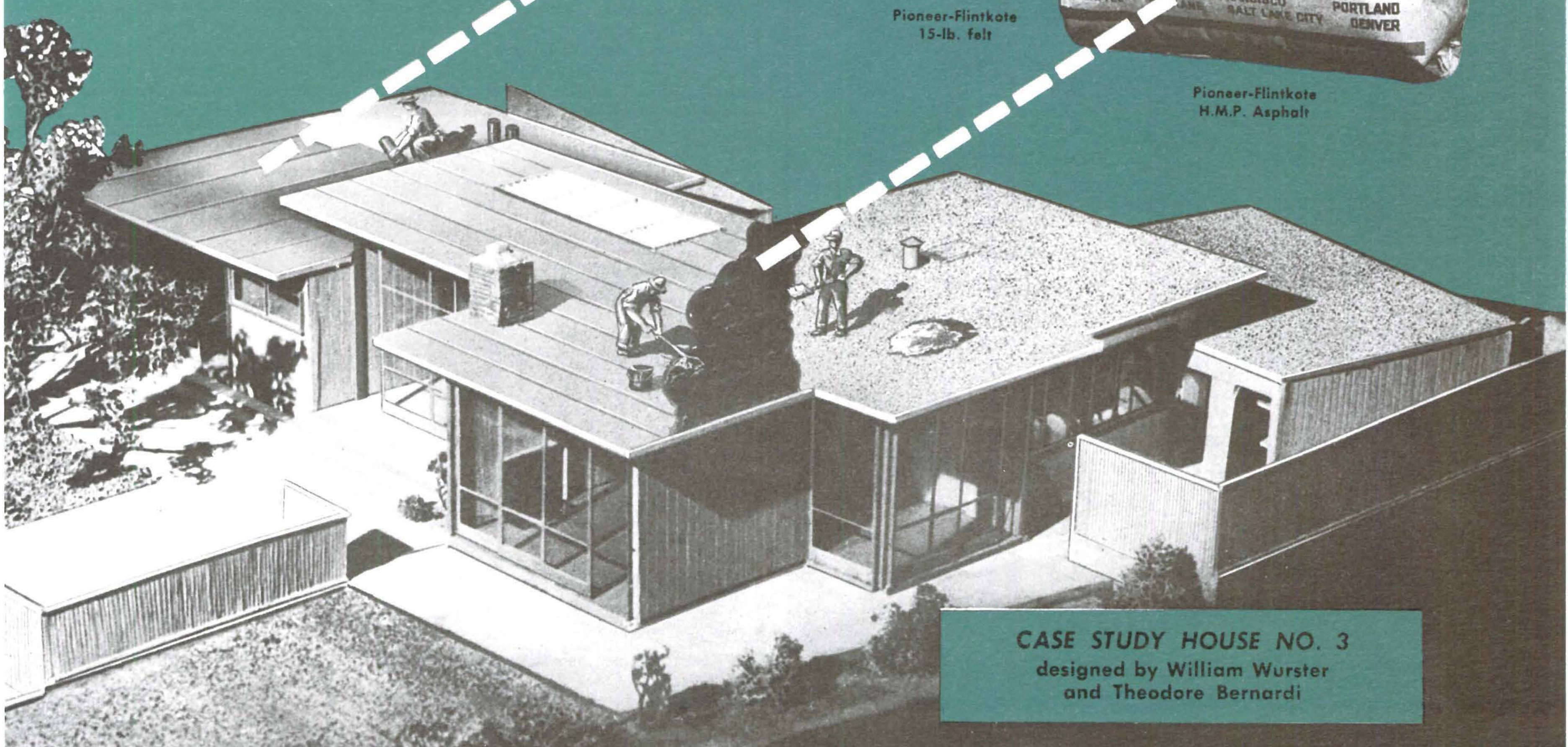
PIONEER DIVISION, THE FLINTKOTE CO.
5500 SOUTH ALAMEDA STREET, LOS ANGELES 54
110 BUSH STREET, SAN FRANCISCO 4



Pioneer-Flintkote
15-lb. felt



Pioneer-Flintkote
H.M.P. Asphalt



CASE STUDY HOUSE NO. 3
designed by William Wurster
and Theodore Bernardi

MUSIC

continued from page 14

performed it effectively in several capitals of the musical world, and what is more important he recorded it, the first major work in the twelve-tone technic to be made available to the general public.* The ten year exclusive period ended in 1945. The eminent violinist Joseph Szigeti decided to celebrate this event by preparing the work for national performance. He played it first with the Los Angeles Philharmonic in one of its all-too-rare concerts under the direction of Otto Klemperer. This performance was subsequently broadcast. Two weeks later he played it again, also as a national broadcast, with the NBC Symphony under Mitropoulos. Comparison of two such excellent readings as those of Krasner and Szigeti seems scarcely necessary. What is more important is that two exceedingly competent violinists should have separately performed it. The Krasner reading, more heroic intent but less clear in detail than the Szigeti reading, is dominated by the solo violin. Szigeti plays in the more reserved manner of chamber music, subordinating his violin to the position of a leading instrument. (That such a method does not necessarily deprive the performer of any part of his just glory Mitropoulos himself demonstrated in a recent whirlwind exposition of the *Third Piano Concerto* by Prokofieff, a national broadcast in which he both played the piano and conducted the NBC Symphony.)

The Berg concerto has been called romantic and it is so, but with the stern romanticism of a beardless Brahms, controlled throughout by the twelve-tone technic. It begins with a series of statements of the thematic tone-row *G, B-flat, D, F-sharp, A, C, E, G-sharp, B, C-sharp, D-sharp, F*, in which the tones played on the open strings of the violin, *G, D, A, E*, have for that reason a richer sonority and are given special prominence. The writing demonstrates, as Schoenberg has always insisted, that strict use of the twelve-tone technic does not prevent the composer from developing his material by occasional diatonic major or minor episodes, provided these remain within the larger harmony of the tone-row intervals. Thus the second part of the work, which is separated from the first by a very slight pause, elaborates the whole-tone intervals of the theme in the same way that the first part expands upon the intervals of the open strings, leading into the whole-tone opening of the Bach chorale *O Ewigkeit, du Donnerwort.* Tensely emotional variations upon the melody of the chorale mount into a conflict of faith, quietly terminated by affirmative acceptance, more moving in that evidently it is not resignation to blind fate. The clear spiritual argument of this second part is not matched equally by the first part, which remains more than a little enigmatic. It has been suggested that this first part may

*The four Schoenberg string quartets, splendidly recorded by the old Kolisch group shortly before its dissolution, remain the private property of Alfred Newman. Less than a hundred sets of these epoch-making albums have been issued officially to musical institutions, although a number more may have been distributed among friends. The tribute to the composer originally intended by Mr. Newman has become seriously compromised by his failure to release the recordings for general distribution during the composer's lifetime or to turn them over to a proper agent who would release them. See an extended discussion of the quartets by one of the few fortunate persons who has had access to a set of these recordings: *Music and Letters*, July 1945.

be regarded as a portrait of the living Manon Gropius, as the second part is transcendentally an account of her death. This fanciful conception is supported by the virginal suggestion of the opening four-note sub-theme on the open strings, contrasted with the whole-note intervals which accompany her transfiguration into the eternal. Perhaps the best way is to accept the first part of the work as a preparation in daily living for the religious crisis of the second part, an approach which allows the listener to adjust himself quietly to the special nature of the music before rising to the additional complication of its spiritual but non-literary message. In the same way Bach allows the listener quiet entry into the first third of the *Art of Fugue*, until the eighth fugue introduces profounder implications.

Take it as you will, the concerto belongs in the company of Sibelius and Bartok among the greatest violin concertos of the past.—PETER YATES.

DESCRIPTIVE MUSIC

continued from page 10

of the violin. By a transfer of concepts, the unemotional and serene quality of open fifths portrays the heroine's character.

Sibelius, in an extract from *Belshazzar's Feast* called *Night Music*, describes the loneliness and emptiness of night by associating these moods with openness in music, specifically, with open fifths in the strings, played very softly and *tremolo*. The softness also reflects the quiet of a night scene, while the quivering *tremolo* reflects its mystery. Above this accompaniment soars a melody played by the flute, which in its pure, silvery, unemotional quality represents the pale, white light of the stars and moon.

A second, basic device of modern descriptive music is the depiction of abnormal, supernatural and mysterious moods or qualities by unnatural instrumental sounds. Many of the mystery dramas heard on the radio are accompanied solely by the Hammond organ, which sounds queer to those who have heard the traditional, normal organ because the electrically produced tones lack some overtones. In the radio mystery drama much use is made of sudden shifts from the low register of the Hammond organ to the high, and from *pianissimo* to *fortissimo*, primarily because any sudden change of dynamics is calculated to startle a listener. In a radio play entitled *The Story of Tom Paine*, heard several years ago on the *Cavalcade of America*, a mysterious voice that talks to the patriot hero is suitably accompanied by the strange, eerie sound of a sustained high note on the Hammond organ. A similar atmosphere of mystery was created in the main title music of the film, *Rebecca*, through the use of peculiar orchestral colors: muted horns that sound unnatural to the intuitive ear because the pure tones of the instruments are muffled and distorted. In the same film, the mysterious atmosphere of the mansion is depicted aurally by means of a Novachord in the orchestral background. Certain other distortions of the normal sound of instruments, such as violins playing *sul ponticello*, can effectively underline a mood of foreboding, fantasy, or the supernatural.

The most realistic device of musical description is the imitation of sounds called for in the program or the plot. In the second variation of Strauss's *Don Quixote*, which depicts, among other things, the knight's attack upon a flock of sheep, muted horns, trumpets and trombones playing clusters of minor seconds, very softly with flutter-tongueing, simulate the baaing of sheep as the Don rides

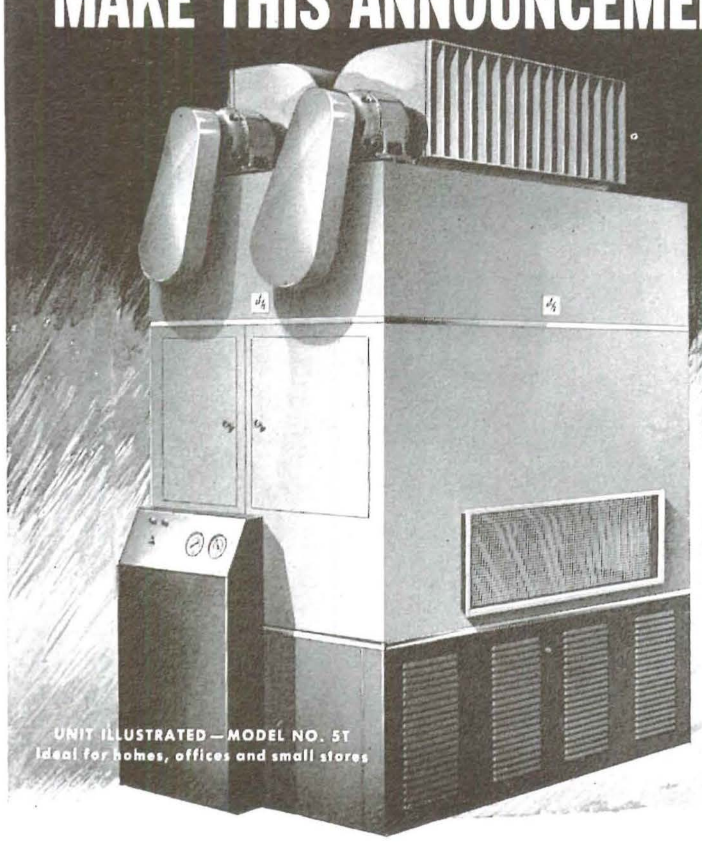
continued on page 22

WE'VE WAITED SIX YEARS TO MAKE THIS ANNOUNCEMENT!

d-h *Airtopia*

automatically gives you air of the *right* temperature and the *right* humidity—clean and fresh – regardless of outside conditions. Six functions are combined in one unit. It –

1. Heats
2. Cools
3. Humidifies
4. Dehumidifies
5. Purifies, and
6. Circulates the air – perfect comfort as you want it, when you want it, where you want it.



UNIT ILLUSTRATED — MODEL NO. 5T
Ideal for homes, offices and small stores

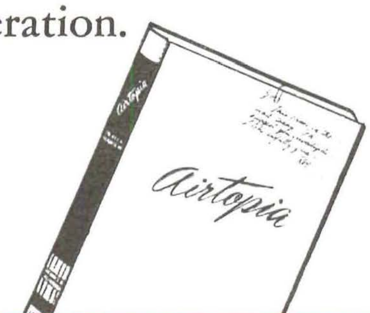
Now YOU CAN HAVE PERFECT AIR *the year 'round*

Perfect living and working conditions are now available with Airtopia. This "All 6" unit provides a complete state of physical comfort regardless of seasonal variations of heat or cold – dryness or humidity, or combinations of either with one or the other.

Day or night – spring or fall – summer or winter – any time or any season, Airtopia, fully automatic (not a switch to touch or an adjustment to make), will maintain your home, office or place of business at the most ideal state for *health* and *comfort.*

Airtopia uses no fuel or electric heating units . . . requires no outside cooling towers . . . is entirely fireproof and dust free. Airtopia is powered by one utility – electricity for the motors. No magic . . . merely today's application of thermodynamics.

Airtopia is fully competitive as respects original installation costs and year 'round operation.



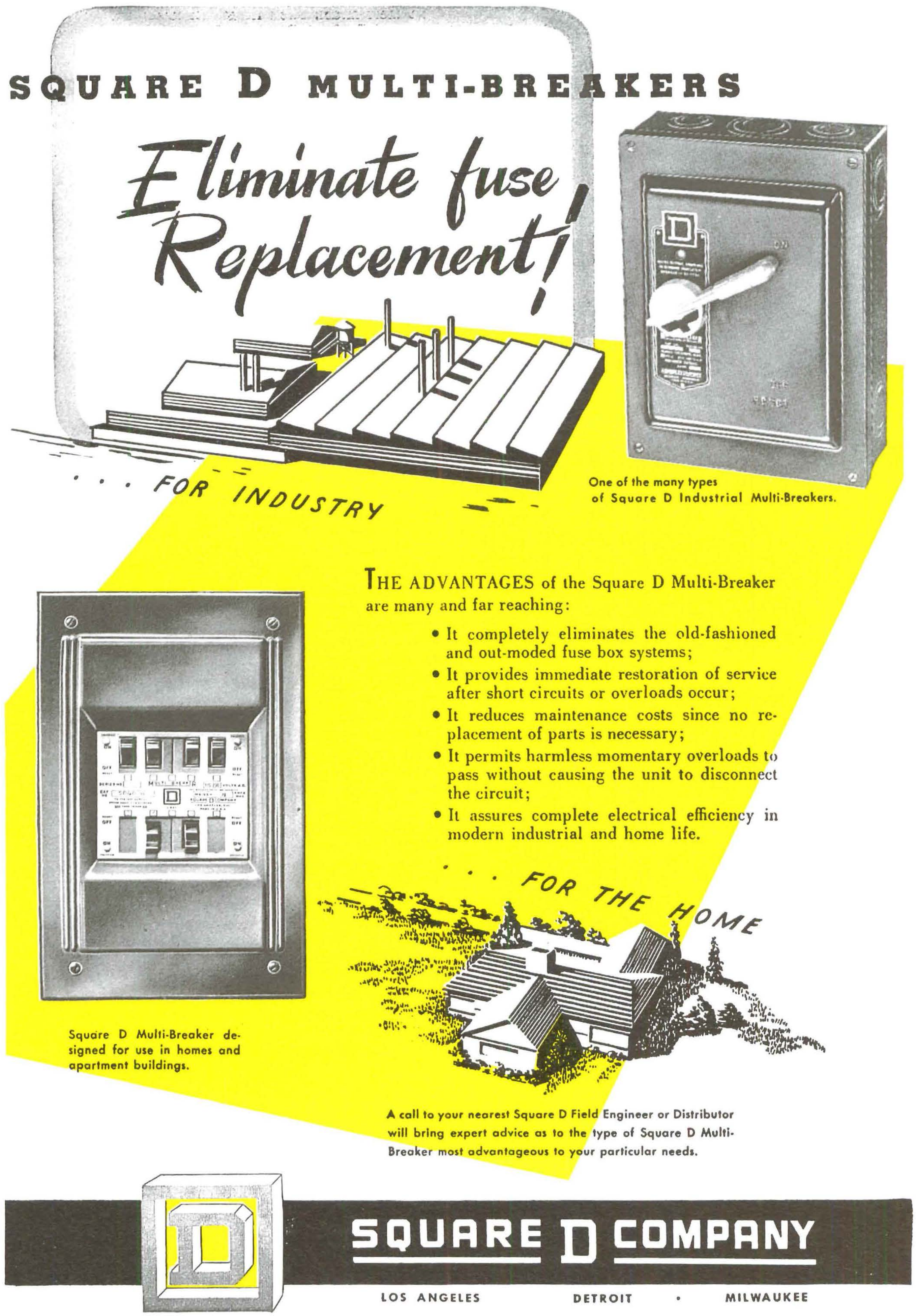
Write for free copy of our booklet, "Airtopia"

d-h Since 1910

drayer - hanson

767 EAST PICO STREET • LOS ANGELES 21, CALIFORNIA

THE FIRST AND ONLY FACTORY OF ITS KIND IN THE WEST WITH COMPLETE FACILITIES FOR ENGINEERING, DESIGNING, MANUFACTURING, HEAT EXCHANGE EQUIPMENT



SQUARE D MULTI-BREAKERS
Eliminate fuse Replacement!
. . . FOR INDUSTRY
One of the many types of Square D Industrial Multi-Breakers.
THE ADVANTAGES of the Square D Multi-Breaker are many and far reaching:
• It completely eliminates the old-fashioned and out-moded fuse box systems;
• It provides immediate restoration of service after short circuits or overloads occur;
• It reduces maintenance costs since no replacement of parts is necessary;
• It permits harmless momentary overloads to pass without causing the unit to disconnect the circuit;
• It assures complete electrical efficiency in modern industrial and home life.
. . . FOR THE HOME
Square D Multi-Breaker designed for use in homes and apartment buildings.
A call to your nearest Square D Field Engineer or Distributor will bring expert advice as to the type of Square D Multi-Breaker most advantageous to your particular needs.
SQUARE D COMPANY
LOS ANGELES
DETROIT
MILWAUKEE

DESCRIPTIVE MUSIC

continued from page 19

into their midst. The witches' dance around a coffin in the last movement of Berlioz' *Fantastic Symphony* is interpreted by the E flat clarinet, whose shrill, squeaky tones are surely an imitation of the voice of a witch. Those who saw a performance of *Fantasia* will remember how Beethoven simulates the rumble of distant thunder in the "Storm" movement of the *Pastorale* through a tremolo in the double-basses and 'celli, and by repeated short runs in the same instruments. In the famous passage, entitled *Waldweben* (Forest Murmurs; Act II, Scene II of *Siegfried*), the rustling of leaves and the barely perceptible noises of insects, birds and animals unite in a murmuring which is imitated by the indistinct sound of multiple trills in the orchestra. A similar effect in Stravinsky's *Petrushka* gives the impression of a crowd's confused noise.

In a radio broadcast of the series, *This is War* (1942), the narrator described Franklin Roosevelt's state of mind when he was incapacitated by infantile paralysis. A mournful, disconsolate musical background that vaguely resembled wailing or sobbing was created by the regular alternation of soft minor, dissonant chords in the brass instruments. Singers can wail without any difficulty, of course, but there are very few examples of completely realistic crying in art music. Bach knew that even an approximation would be sufficient to point up a dramatic climax. In the *St. Matthew Passion*, at the end of the scene entitled "Peter's Denial," the narrator tells how Peter went out and wept bitterly, and imitates the wailing by vocalizing a chromatic passage.

Among he familiar imitations of animal sounds in descriptive music, mention should be made of the approximation of a barking dog in Gluck's opera, *Orpheus*. The mythological animal (Cerberus) who guards the entrance into the infernal regions barks very realistically through the medium of short *glissandi* in the bass viols. The beginning of Vaughan-Williams' overture to Aristophanes' *Wasps* (the jurymen of the ancient Athens dressed as wasps) is an imitation, by very rapid trills and chromatic runs in the middle strings, of the strident buzzing of these insects. Of course, this music could be applicable just as easily to bees or even to mosquitoes. The most musical and most imitated sounds in the world of nature are the cries of birds. The classic example of such approximation is contained in Beethoven's *Pastorale* symphony; near the beginning of the second movement, extended trills in the violins give a realistic, bird-like touch to his impressionistic picture of natural beauty, and at the close of the same movement, the calls of a nightingale quail and cuckoo are imitated in the flute, oboe, and clarinet. An undulating rhythm, played by the lower strings in sixteenth notes, runs through the entire movement and represents the murmuring of a brook. Similarly, in Smetana's tone poem, *The Moldau*, the gurgling of springs at the source of the river is depicted by running triplets in the flutes, clarinets, and strings.

The modern wonders of science—electronics and atomic power—are of such recent origin that as yet very few composers have attempted to describe them by musical means. A notable experiment was Edgar Varese's musical expression of electricity, called *Ionisation*, which is scored for an orchestra of percussion instruents. These give a realistic picture of the electrical world in that they actually click and splutter and whir and hum in the manner of various electrical devices. One effect is exactly like that of a motor being turned on, for its hum rises in pitch very gradually. The two most famous, or shall we say notorious, examples of descriptive music produced during the 'twenties concern themselves with monsters of the mechanical world. Mossolov's *The Steel Foundry*, from *Symphony of the Machines*, is full of the clanging, ear-splitting noises that one associates with the steel industry. Dissonant, sodden chords in the brass imitate hammers pounding red-hot steel into shape while other musical noises reflect the hissing of steam, the screeches of hoisting instruments, and a general background-filling din. Here dissonance is used, not consequently, as in the clash of independent melodic lines, but in vertical combinations that are more noise than music. The same could be said of Honegger's description of a locomotive, *Pacific* 231. Squeaks and groans in the orchestra depict the slow start of an engine; snorts and puffing at a gradually increasing tempo show that it is picking up speed.

Clashing and crashing noises are one of the chief colors in the palette of the tone painter. In Tchaikovsky's *Romeo and Juliet*, adherents of the Montagus and Capulets cross swords in a street fight to the sound of crashing cymbals and general agitation in the

continued on page 51

"It's high time"



Yes! She said, it's high time kitchens were "furnished" and not "built".

Kitchen-wise women want the equipment and appliances to fit the kitchen rather than the other way around.

Crosley "furnishes" the modern kitchen

For convenience, appearance and flexibility, "furnish" the three main working centers of a kitchen the Crosley way:

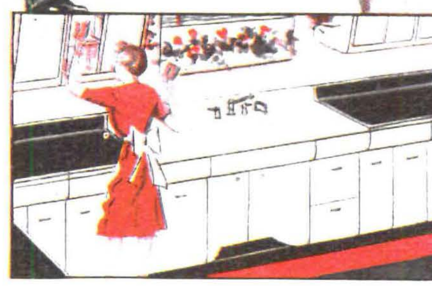


1.

food preparation:

A Crosley Shelvador* refrigerator is the central item. The practical Shelvador* puts twice as much food to the front, within easy reach. Of course, a Crosley Utility Cabinet right over the Shelvador* to store dry foods and such. These cabinets are of Bonderized steel, and have sliding translucent glass doors, concealed illumination. Simple to install on wall brackets at any height or location, very flexible arrangements are possible.

2.



sink and cleaning center:

The sink gets the busiest traffic in any kitchen. A Crosley Cabinet Sink that has everything—the knee-recess which allows sitting down to work, handy utensil drawers, towel racks, flat surface drain boards that are easier to keep clean—and all the other useful features a woman is mighty glad is part of her cabinet sink. Crosley base cabinets attractively complete the "kitchen furniture," giving extra work surfaces and storage space.

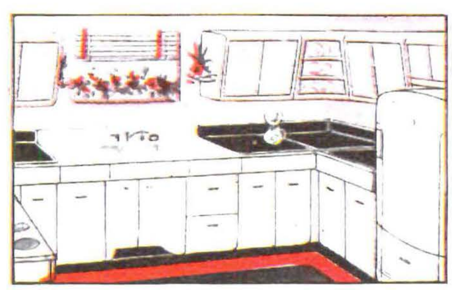


3.

cooking center:

Besides the many helpful features for controlled, efficient cooking, the Crosley range (either gas or electric) may be flanked by attractive floor cabinets or a corner cabinet. A Crosley utility cabinet may be hung right over the range, where desirable, adding to the flexible "furnished" kitchen combinations.

4.



case study house #13 is ALL-CROSLEY

While Crosley sinks and cabinets are ideally suited to 85% of all kitchen arrangements, the Crosley combination radio-phonograph brings the finest in tone brilliance to 100% of all living rooms with the famous Floating Jewel Tone System.



Designed by Richard J. Neutra, A.I.A., president of Les Congres Internationaux d' Architecture. C.S.H. No. 13 is All-Crosley.

* Reg. U. S. Pat. Off.

Refrigerators • Home Freezers • Kitchen Sinks and Cabinets

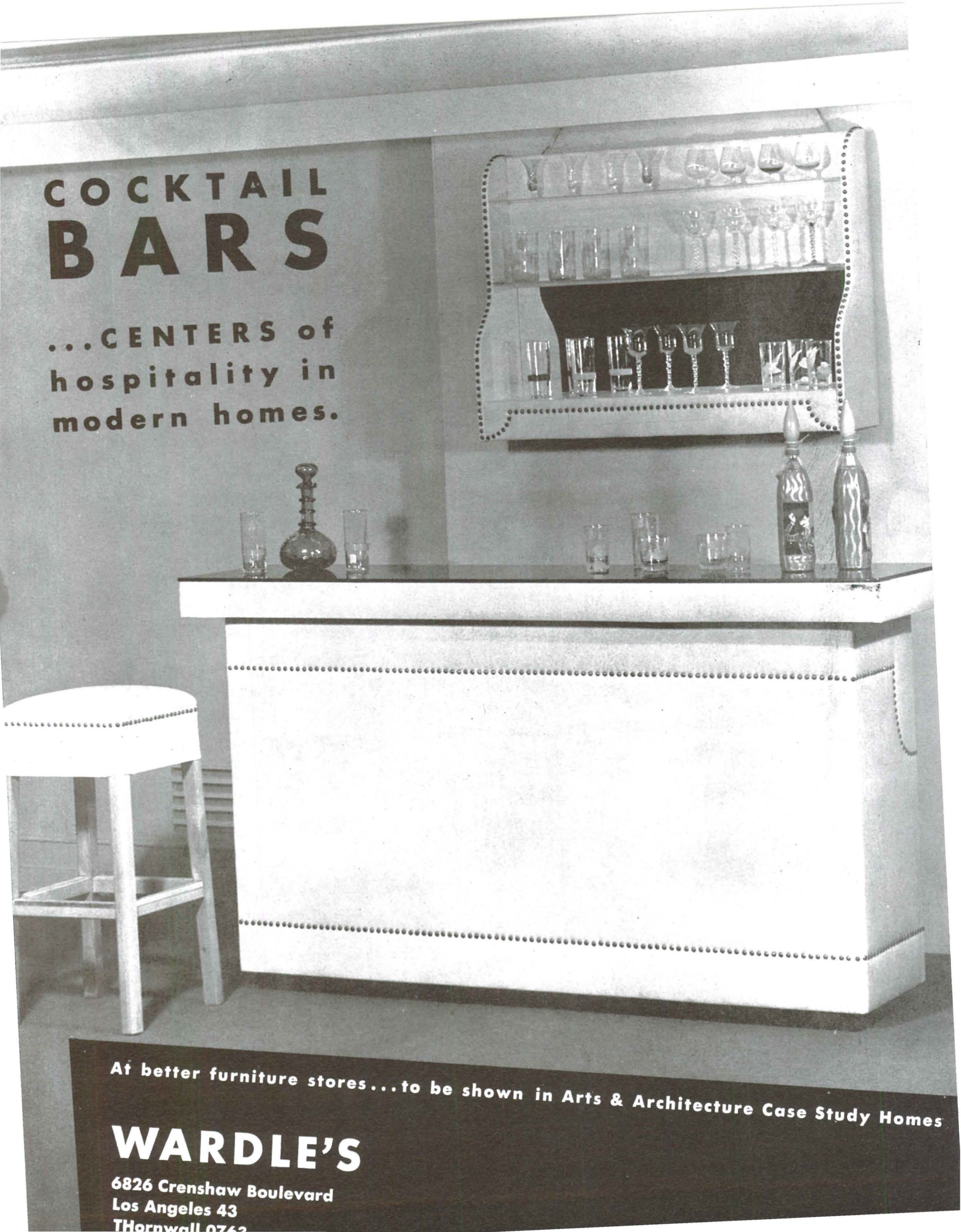
Ranges • Laundry Equipment • Radios • Radio-Phonographs

FM • Television • Short Wave • Electronics • Radar

Home of WLW—"The Nation's Station"

CROSLEY

THE CROSLEY CORPORATION, CINCINNATI, OHIO


COCKTAIL
BARS
...CENTERS of
hospitality in
modern homes.
At better furniture stores...to be shown in Arts & Architecture Case Study Homes
WARDLE'S
6826 Crenshaw Boulevard
Los Angeles 43
THornwall 076



notes

IN PASSING

We continue our headlong flight from reality while frantically screaming over our shoulders that "it can't happen to us." The bitter fact, of course, is that it has happened, and continues to happen, and no amount of running around in circles can accomplish anything but a lot of running around in circles.

The economists and the sociologists talk of trends and cycles and Dow-Jones averages as though possessed of a full knowledge of the alchemy that will allay the spirit of man's world-unrest and exorcise the fevers on the brow of humanity.

Perhaps it is time for sooth-sayers and magic spells. And it might be that the cost-accountants can jiggle and juggle the figures so that they can make sense to the empty bellies of half the world. But also it is just possible that we are in the midst of a social and industrial revolution which we refuse to accept and with which we deliberately ignore our identification. But certainly the troubles of our time begin to take on a pattern which adds up to climactic changes in man's over-all way of life.
While we are talking about the shape and size and the climate of the new world, and fighting for the old, reality rushed upon us unawares—and like people caught in a sudden flood, we find ourselves afloat and surrounded in a world in which everything has been torn loose from its moorings. Most of us of course sail sedately on top of the troubled waters, blindly refusing to admit that anything has really happened and stoutly maintaining that nothing can or will happen that won't be adjusted to everyone's comfortable satisfaction.

Somehow we suspect that the cost-accountants and everything they represent will not be the source of any final answer, or any answer at all upon which we might build a safe security for ourselves or anyone else. First perhaps we had better learn to understand the nature of the revolutionary character of our point in time—and to concede form and substance to the change that is already upon us. We must demand of our leaders that their political horizons be enlarged vastly and extended beyond the parochial interests of their constituents, and for all practical purposes we must resist the currently fashionable retreat into what is called "the revival of spiritual values" as though present standards of morality developed out of mysticism will automatically solve poverty and race-prejudice and disease and the inevitable results of man's ignorance in terms of cruelty and brutality and greediness.

No world worth having is to be constructed out of the thought and action of opportunists and cynics convinced that civilization can have no order other than that which they understand and find profitable.

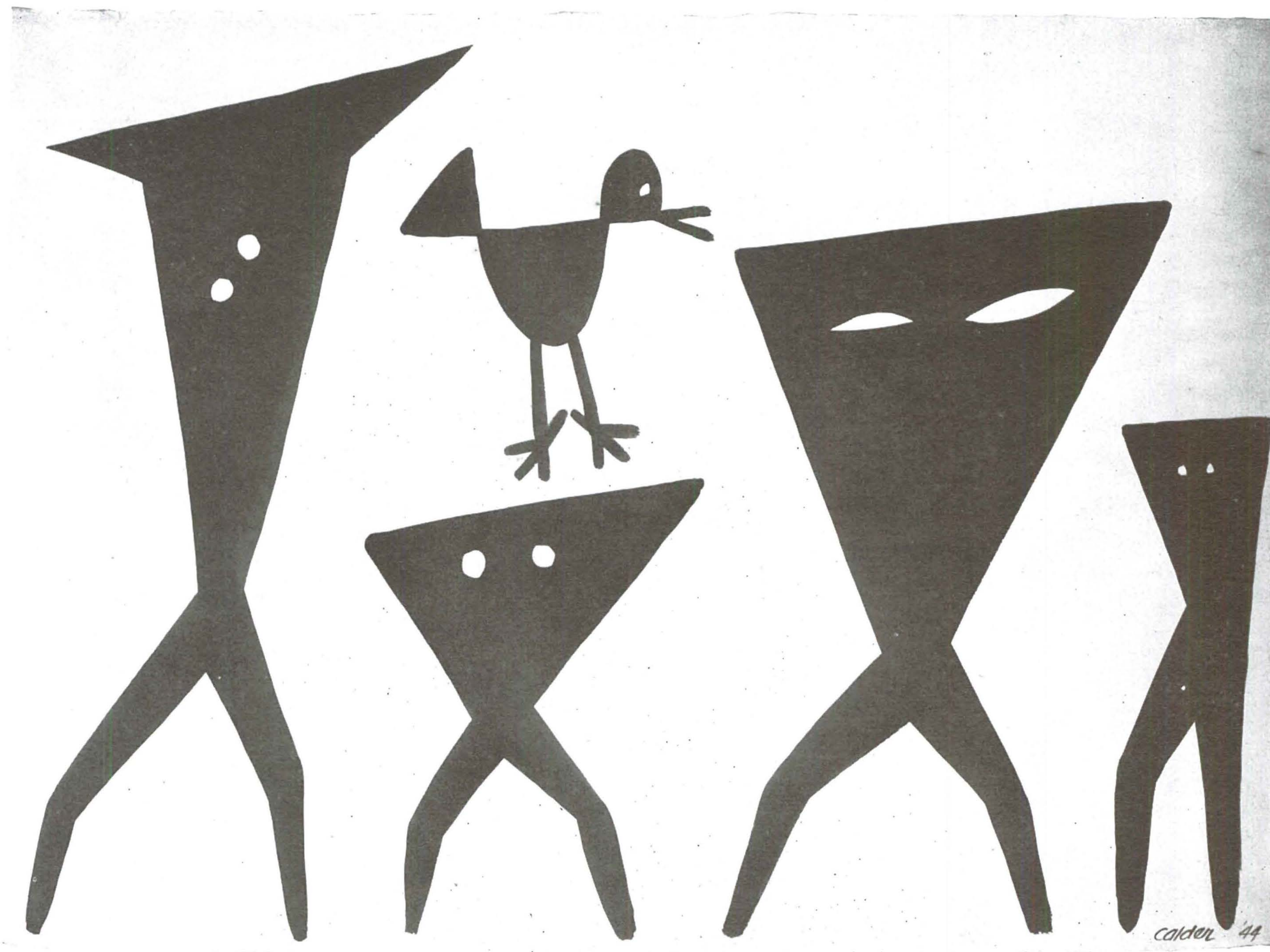
We speak so piously of progress, but hurriedly deny any allegiance to it whenever it encroaches upon standards which are pleasing to us.

We must, by this time, know that man's life is a changing pattern which will assert itself whether accepted and adjusted with wisdom and reason, or forced to proceed by means of violence. We have just gone through the climactic of a war which was fought not only upon the physical frontiers of the world, but the frontiers of the mind and the spirit. And that war, so violent and so destructive and bloody, was won—though not too many of us are sure of the purpose of the winning. "We Won," without any attempt to gain any clearer definition of exactly what was meant by "We."

The enemy that challenged us and is only temporarily destroyed, is now no longer identifiable as a group of recalcitrant power-mad nations, but is actually a disease of society, the seed of which exists in all society. We now turn to the greatest battles of all. To fight within our own bastions and to destroy the most difficult of all things to destroy—that part of ourselves which we selfishly maintain in order to insure the continuance of our own very personal creature-comforts—our own national standards, created out of very special circumstances and built on the lives and the hopes of our fellowman everywhere. We must accept our world responsibilities with a little less of the noble self-satisfaction and pious graciousness of the Lady Bountiful. We must accept these things because we have to and because as our vision becomes clearer and our knowledge greater and our wisdom deeper we can no longer force ourselves to believe in the validity of our own special excellence in this world of people.

These are large times—large and wide as the world is large and wide. And if, for the moment, we hold the instruments of power it would be a greater tribute to our Yankee shrewdness that we not use that power for temporary national victories but turn the weapon of our own strength as it should be turned—to the service of an eventual victory for mankind.

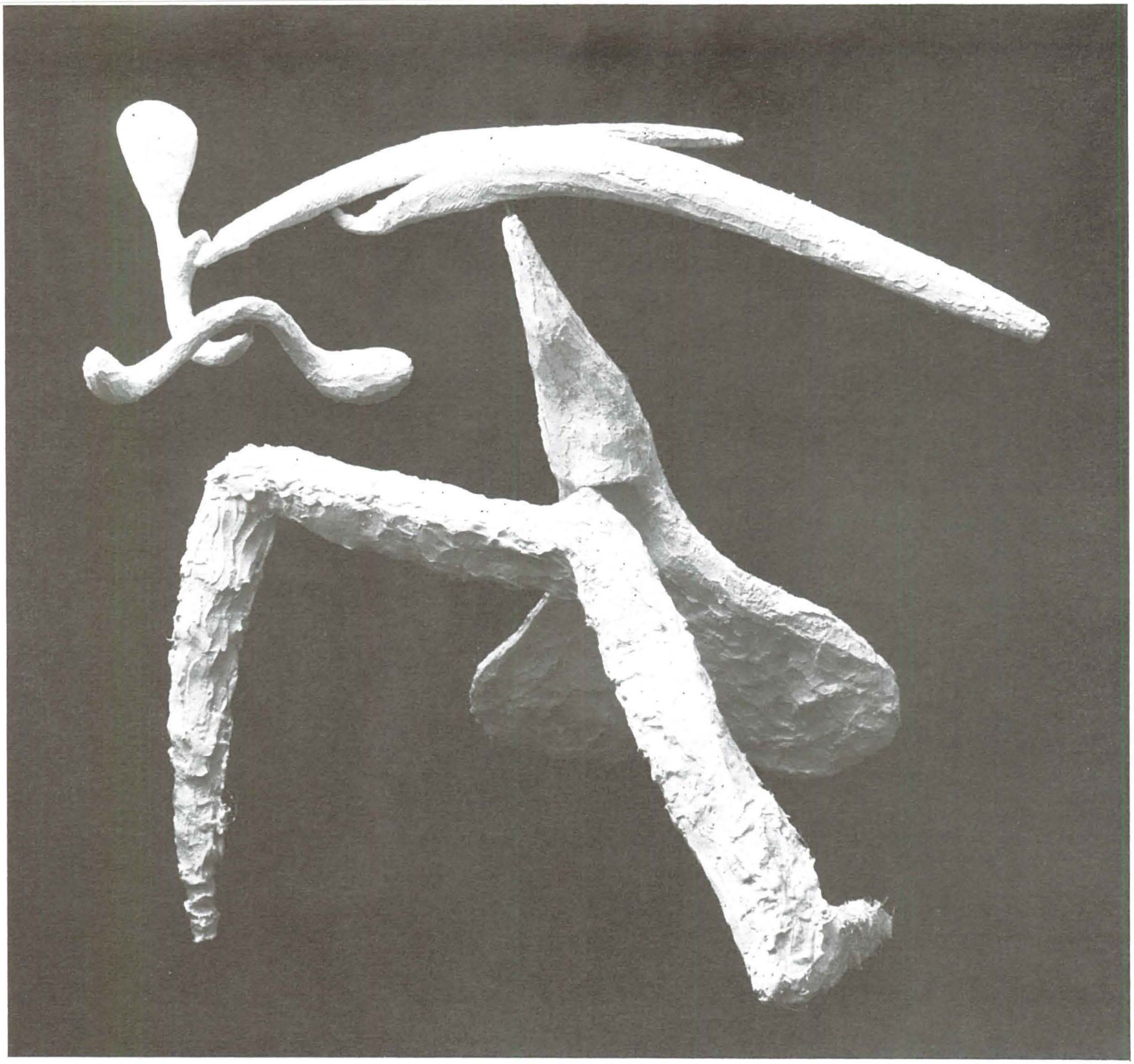




Calder

Calder doesn't believe in broadcasting theories about his work. It is created in a carefree spirit of playfulness, of feeling his way along as he twists, tears, or bends a piece of wire or metal. Whatever he is creating—paintings, stabiles, mobiles, jewelry, gadgets, or water fountains—grows out of his job of living. His boundless energy and vitality flow through him, into whatever material he touches. Here is no preponderance of European "isms" understandable to a favored few who have travelled and studied abroad, but pleasure for anyone who has eyes to see. Calder has turned to the simple materials we find around us everywhere—bits of iron, wire, wood, and glass—materials which we experience and use in our lives every day—and has combined them with humor and gaiety into plastic forms. To some he has given a freedom of their own—motion—"not a simple translatory or rotary motion, but several motions of different types, speeds, and amplitudes composing to make a resultant whole," to quote his own words. In using motion along with form and (continued on 56)

LEFT AND TOP: GOUACHES—SAMUEL KOOTZ GALLERY, NEW YORK



ON ONE KNEE, MOBILE—BUCHHOLZ GALLERY, NEW YORK



CONSTELLATIONS

by Jan Reiner

architecture

has always been modern

. . . because the architect has always used new ways of building to express new ways of living. That is why Architecture is always new, or modern as some people call it.

Architecture is as much a part of a people as it is part of a geographical location and of a certain time. In fact Architecture is a mirror of its time, and consequently it should not be transplanted from one "time" into another, any more than it should be blindly transplanted from one continent to another. True, there are certain universally accepted principles in Architecture just as there are in other arts and sciences, but aside from these principles there are a number of details that tie the work of an architect to a particular geographical location and building technique, and above all, to the people.

Ever since man started to build, the building was not only his physical shelter, but also his phychological shelter. The building conveyed to him a feeling of security, permanence, and continuity within the everchanging world. Consequently, the beliefs of a certain period are embodied in its buildings. As one culture superceded another, so one Architecture gradually merged into a new—"modern" one. The times changed, but the buildings stood to tell of the past.

In ancient times Architecture was primarily a symbolic art to create a shelter for a king, a god, or to commemorate a military victory or other important events. In the main, Architecture was to impress upon the masses of people certain religious and political facts.—Today, Architecture has a different meaning: it is a functional art. Its function is to raise the standard of dwelling according to modern science and technology. The job of the modern architect is to plan houses and communities to express the people, rather than to design monuments to impress the people. The four historical examples that follow will show that throughout the ages there were always the new trends—the "modern" styles in Architecture. They were the result of new political and social orders, and new ways of building. New building materials—particularly new building methods—helped the architect to crystalize another "modern" style. And so, as we look over the succession of modern styles from the Egyptian pyramids to American skyscrapers, we become aware of the fact that the architect is one of the most eloquent interpreters of his time.

The Pyramid is a monument to the belief in human immortality. To the Egyptian Pharaoh the Pyramid was a guarantee—or at least a psychological symbol—of his immortality in the midst of unexplained fears concerning the unexplained world. The Greek historian Herodotus recorded that to the Egyptians, the dwelling house was merely a temporary shelter, but the tomb, his permanent home. The form of the Pyramid was probably not invented by the Egyptians; most likely they were familiar with the pyramidal mounds of other peoples. However, what the Egyptians developed was the size and splendor of the Pyramid. To make a comparison: the height of the famous Cheops Pyramid equals a 50-story skyscraper.

The Egyptian architect used a simple and bold vocabulary: his buildings were brightly painted abstract compositions assembled on the red desert, silhouetted against the blue sky. Since his clients were not ordinary human beings, he tried to give his buildings a superhuman character. He tried to eliminate all marks of construction that might reveal the touch of human hand. That is why he polished the walls of the pyramids, and inscribed the huge hieroglyphics on the walls of his temples. That was his "modern" Architecture.

Greek art and Architecture reveal a new interpretation of the world. It speaks of the freedom of man and his joy in life. Greek art—the Greek (Continued on page 54)

OWNERS:

Mr. and Mrs.
Rudolph Liebig

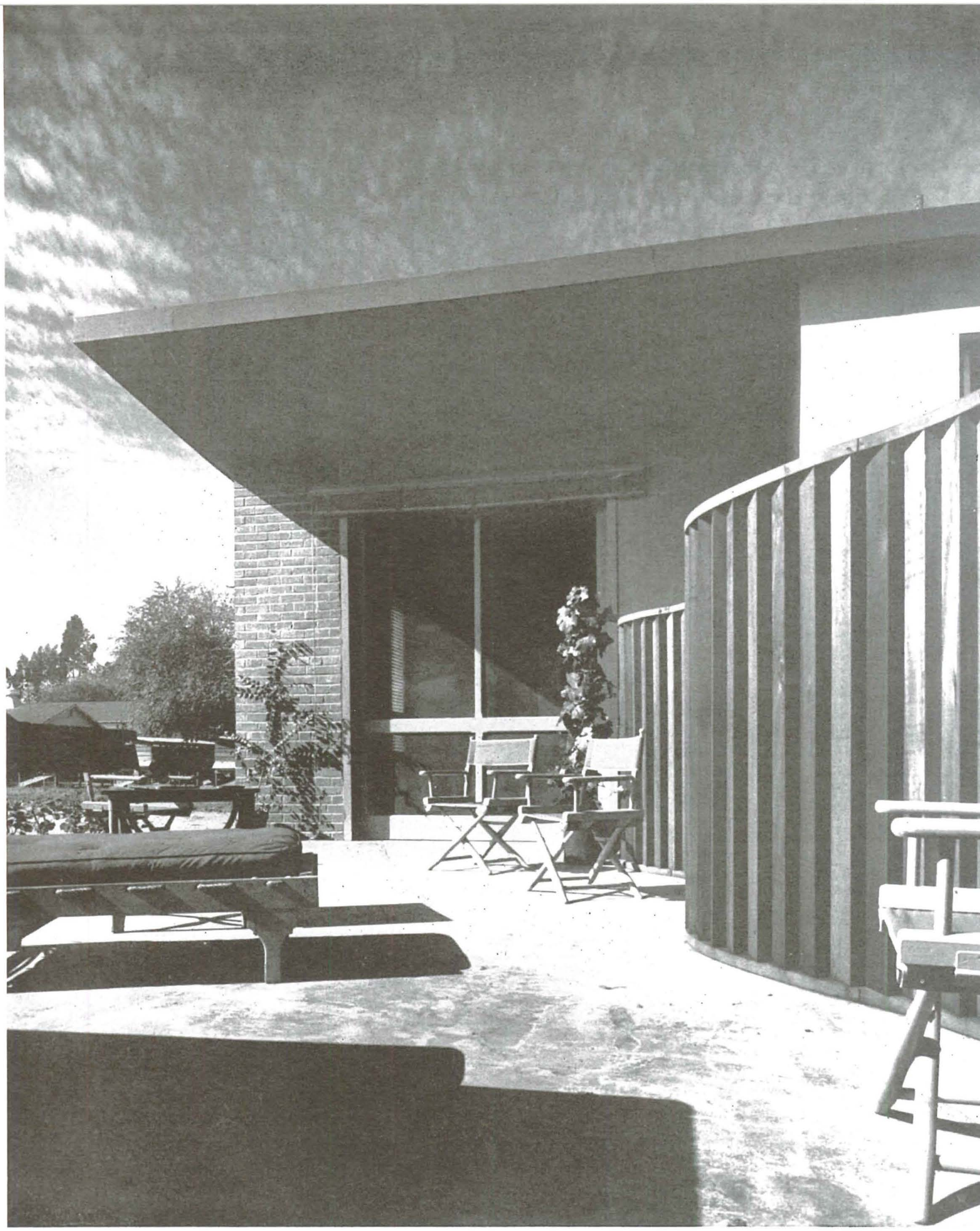
LOCATION:

Encino, California

ARCHITECTS:

Sumner Spaulding

• John Rex

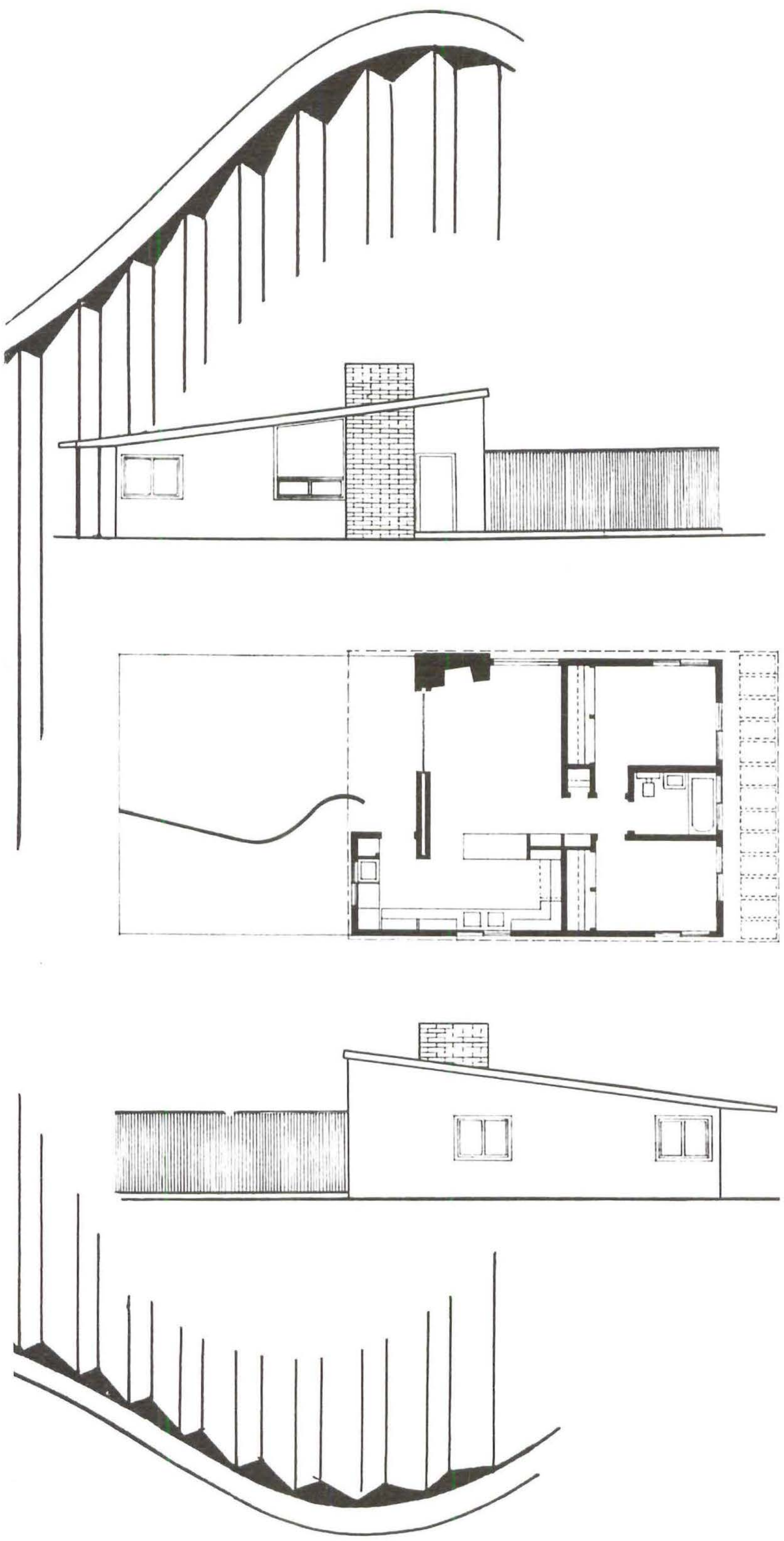


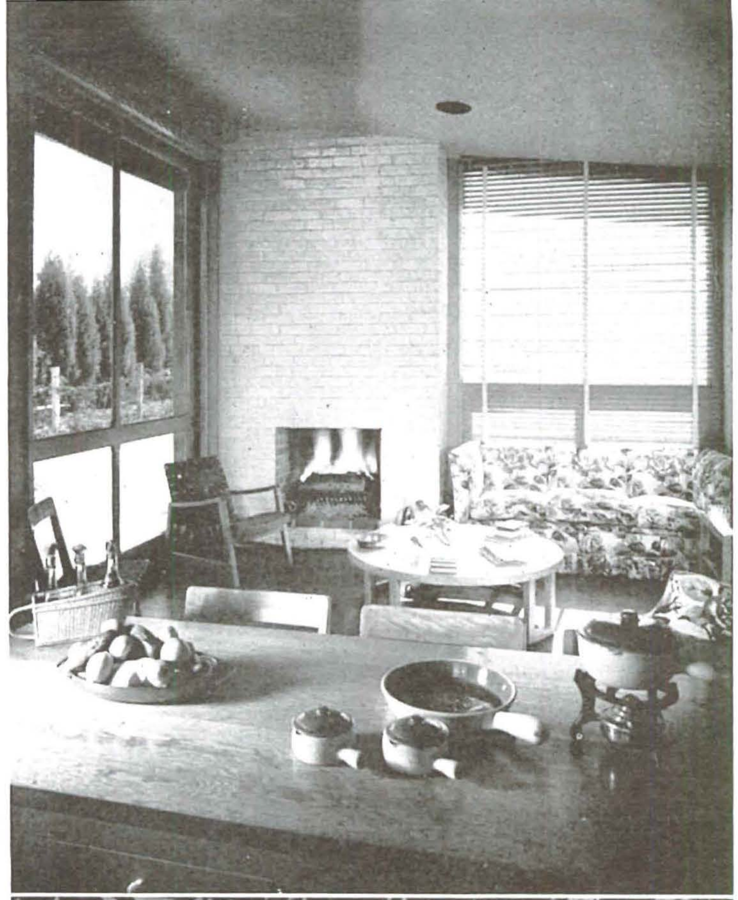
SMALL COUNTRY HOUSE

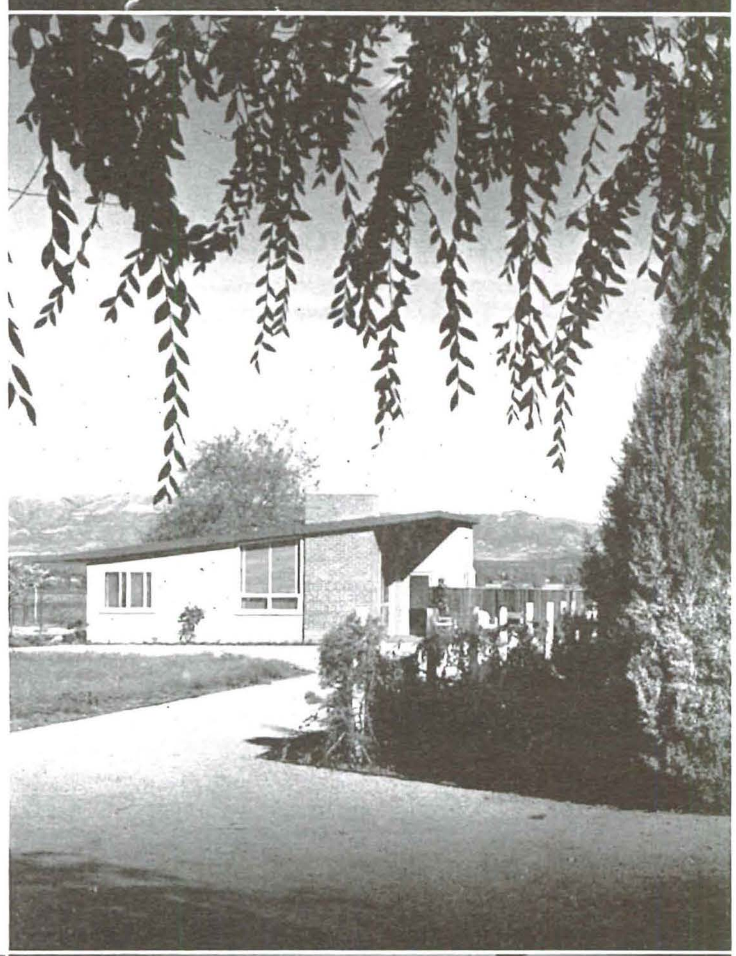
■ Built for the owners of a small ranch, this country house makes maximum use of its area of 34 by25 feet. The sloping roof, lowest over the two bedrooms, increases in height over the livingroom and kitchen which, with the large windows extending to the ceiling, enhances the feeling of space. The dining table forms a separation between the kitchen and living areas for simplified serving and use as a buffet. A terrace the width of the house is to the east, accessible through the sliding glass door and from the kitchen. A high curving wooden screen defines its double function as a service porch and as an extension of the living space.

The exterior of the building is painted a warm gray with the redwood trim of the roof left natural while the trim around the windows is white. The interior has essentially the same color scheme.

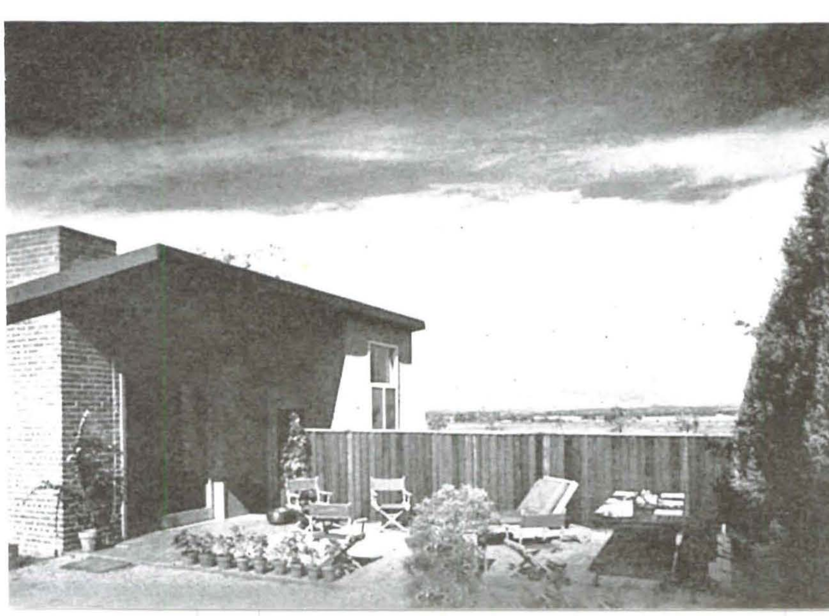
The furniture is natural wood and the chairs are covered in bright red webbing. The sofa and lounge chairs are upholstered in light gray and red. Although the house is furnished primarily with modern furniture, several fine antiques are used in the bedrooms.

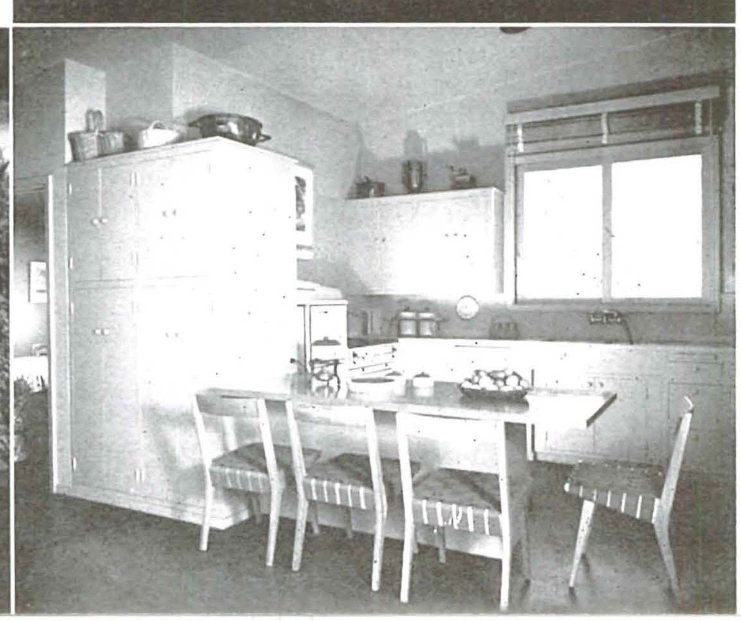


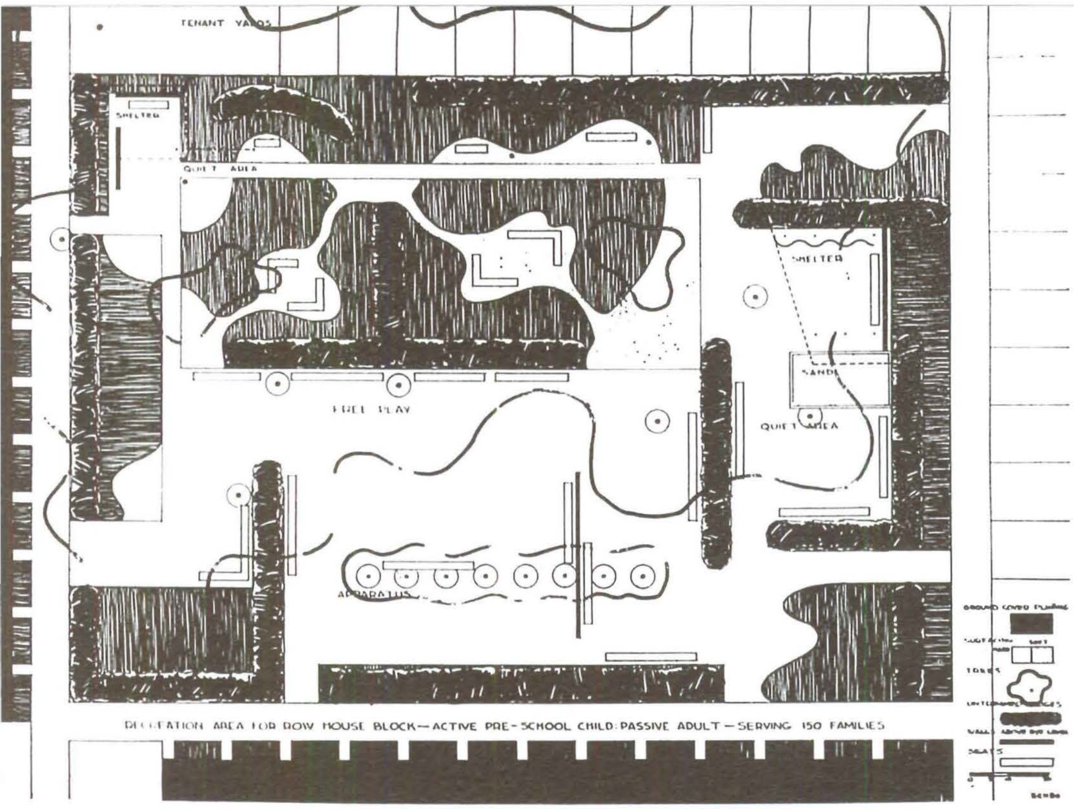




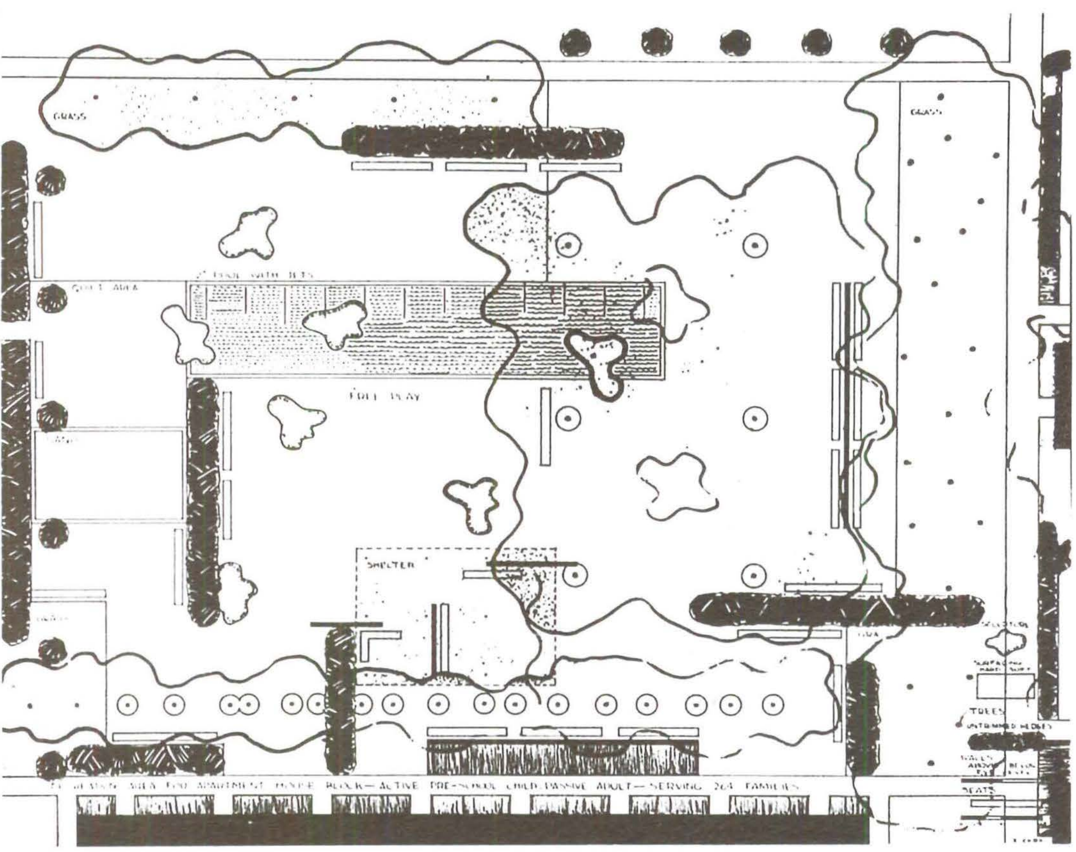
Photographs by Julius Shulman







HOUSING AND RECREATION

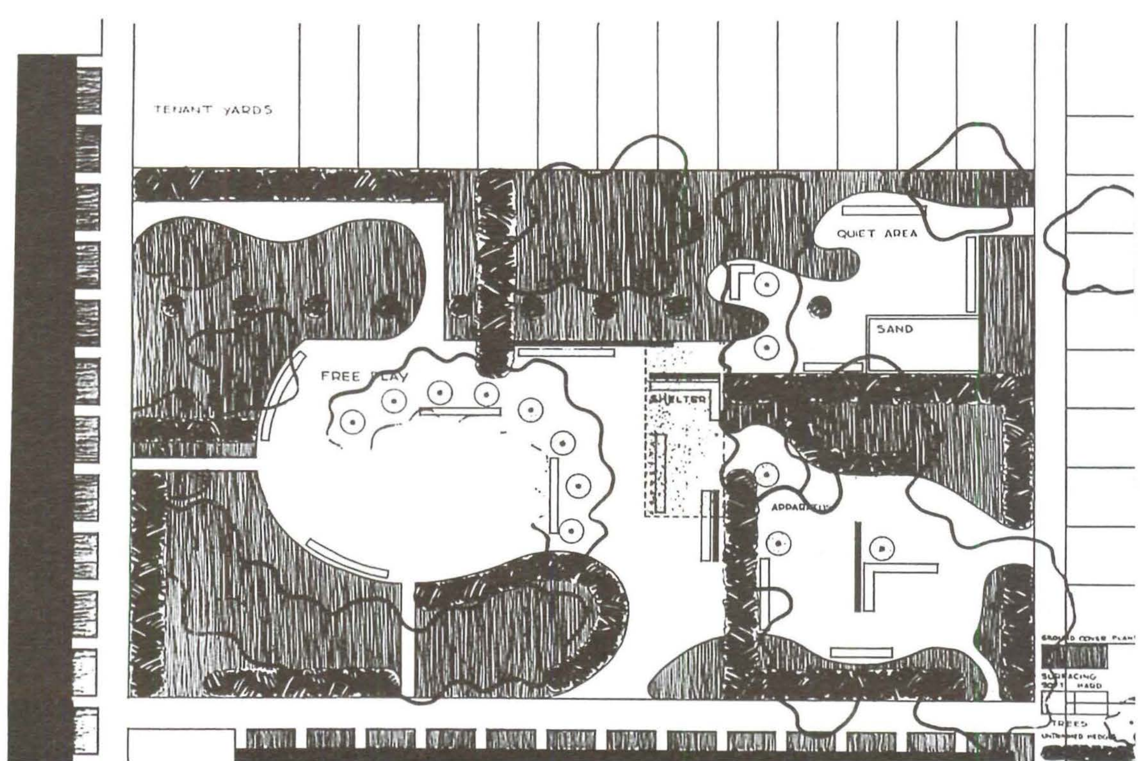




■ Studies for the development of typical small open recreation areas for children in public housing projects. The model illustrates an hypothetical project. The drawings are plans for the three small open spaces indicated. Areas for free play, apparatus, quiet play and water play, have been planned with an eye to freedom of form and arrangement. The studies are based upon the assumption that recreation design and development can be imaginative as well as practical.

by Garrett Eckbo

of Eckbo, Royston and Williams, planning consultants







small house

owners	Mr. and Mrs. Chalfant Head
location	West Los Angeles, California
architect	Chalfant Head, A.I.A.

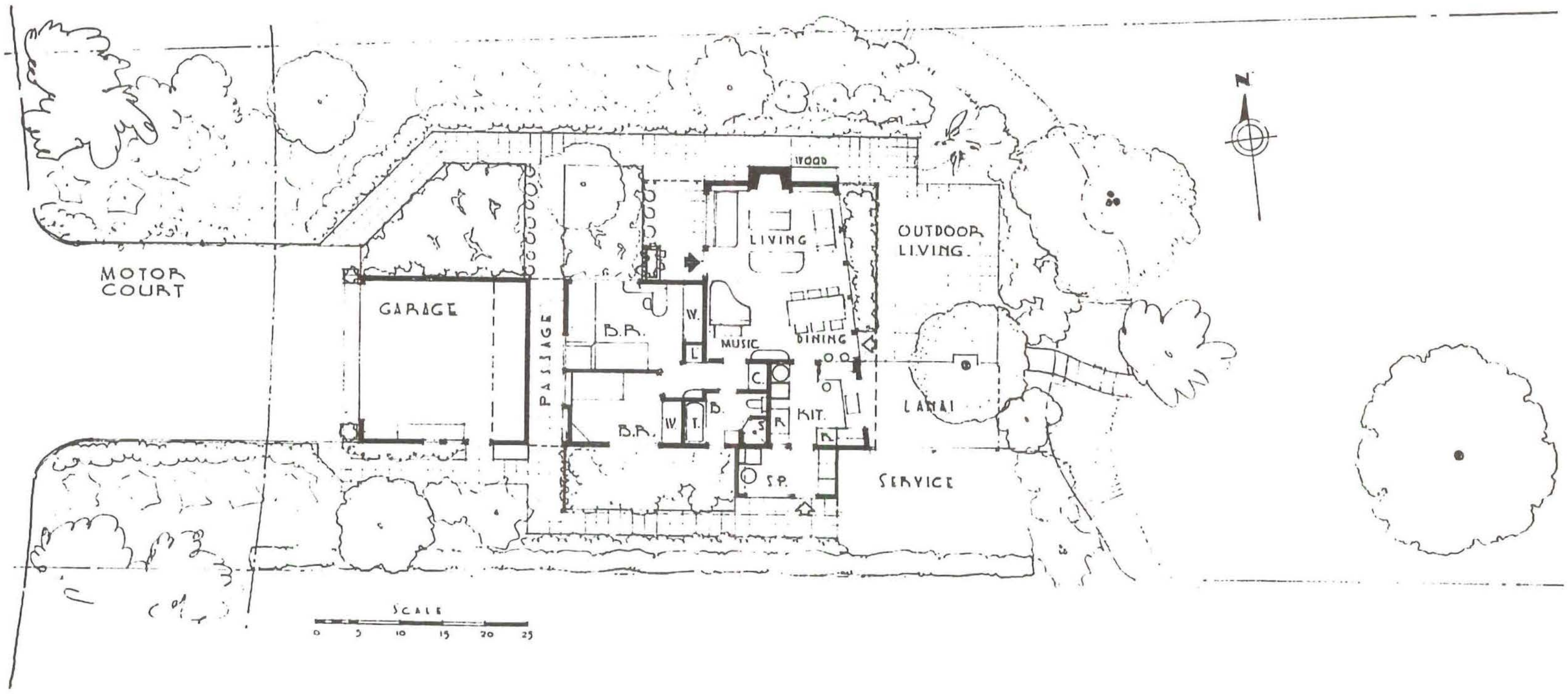
■ This small house, approximately 800 square feet, was built on a priority during the war for the architect's own use. "My best friends —all architects—did not hesitate to tell me I had lost my mind," said Mr. Head. "But with an eviction notice staring me in the face, the terrific problem of building a house seemed preferable to family life in a tent."

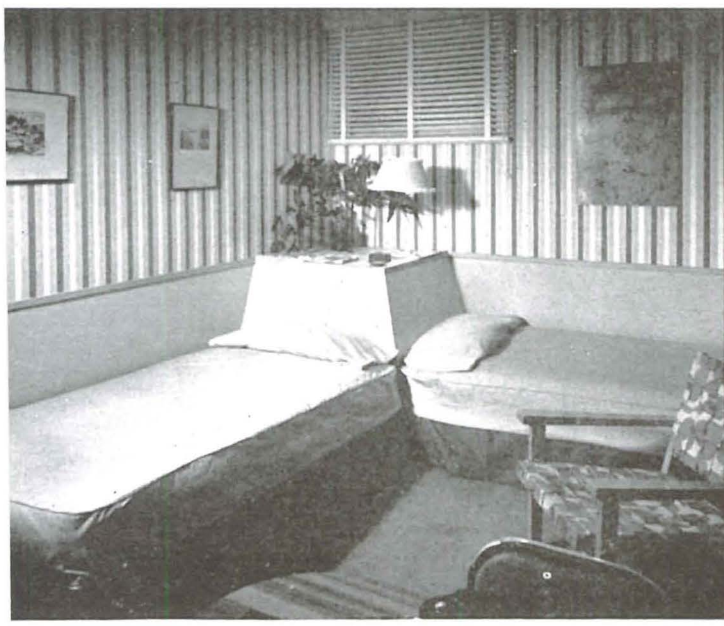
Despite other difficulties, the weather was kind. During the three and a half winter months in which the house was built, there was no rain on Sundays—when all 'common labor' (not available) was supplied by the

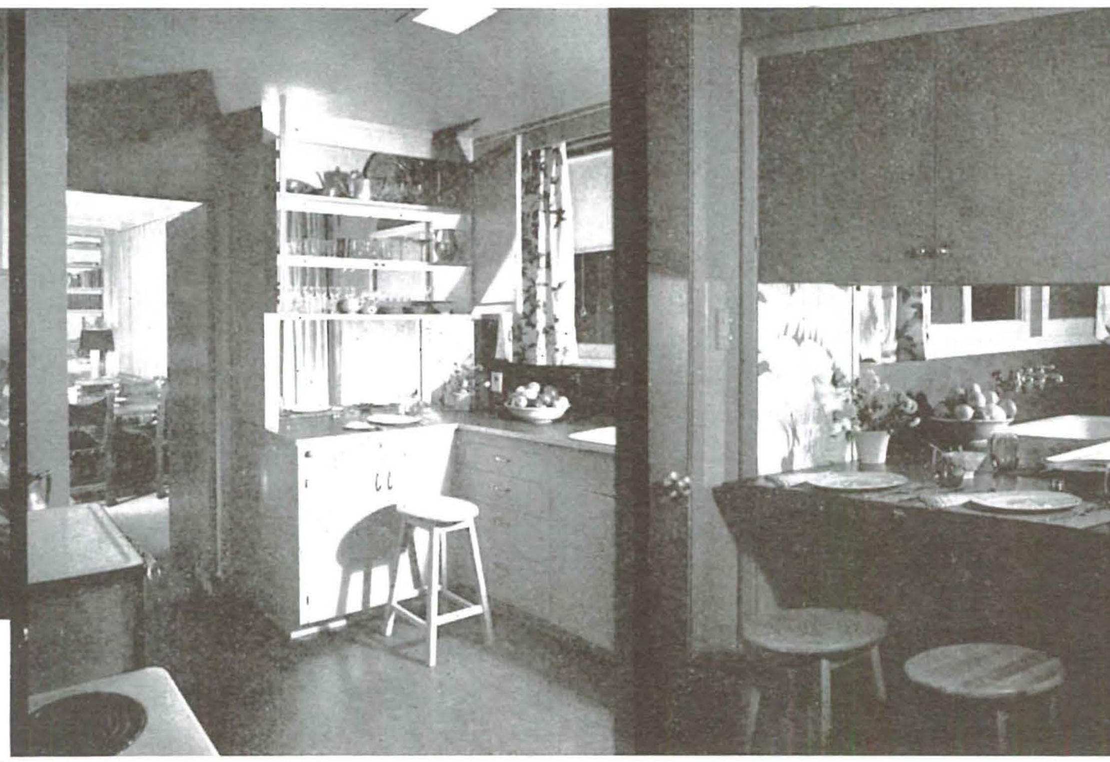
continued on page 37











Photographs by Julius Shulman



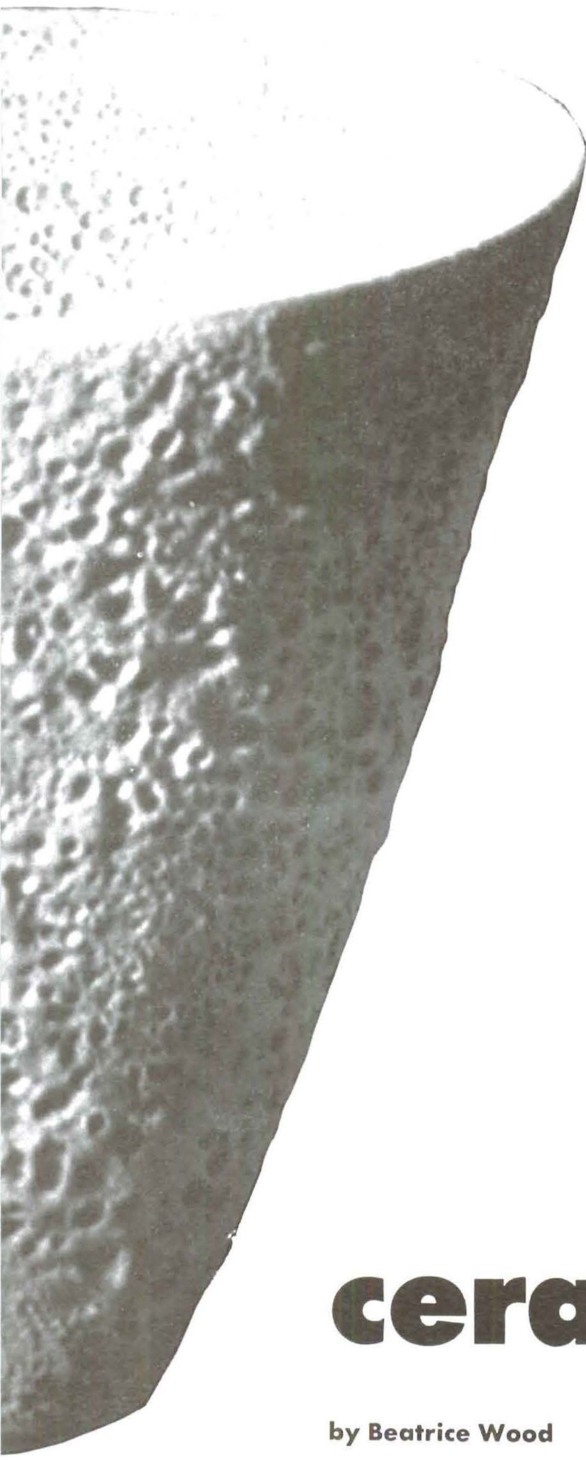
owners and their fourteen-year-old son. Because the house was built at a time when there seemed to be no other individually-owned home under construction in the Los Angeles area, the common labor was somewhat hampered by throngs who came to stare at the miracle and ask for personally conducted tours.

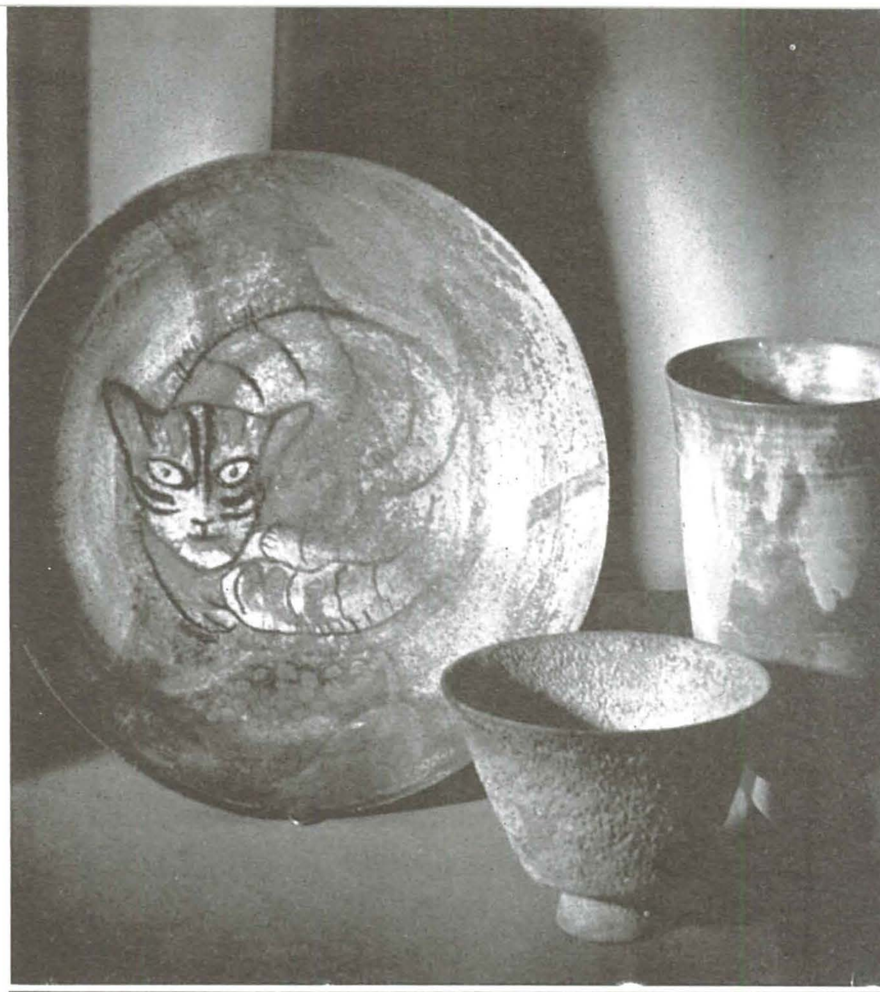
The lumber limitations of the WPB made strategic use of materials the first concern. By means of a concrete slab (there is no wood flooring and carpeting with padding is laid directly on the foundation), frame construction with exterior plaster and interior plasterboard, plus large glass areas. The total amount of lumber in the finished house was considerably less than the priority allowance. A white asbestos built-up composition roof has the structural joists exposed in the living room and ceilings in all rooms are of insulation board covering two inches of rock wool. The house is all electric.

Plywood being unavailable, eighth-inch masonite was applied to stock doors to make a flush surface, and was used directly for all kitchen case doors and wardrobes. The plumbing fixtures would have been atrocious, were it not for the architect's pack rat instincts for saving fittings from past years.

A bar counter for quick meals, serving also as a buffet for service to the terrace, is between kitchen and living room with cases

continued on page 54









ceramics

by Beatrice Wood

top: "cat" plate—reds and greens and yellows, bowls in matte green and mottled reds

center: bowls in rough pale blue, dark blue, light blue, yellow, plate with abstract head design in underglaze in subdued greens and pinks

bottom: bowl in matte white and green, mottled blue plate, green, black and yellow-glazed bowls, the design on the large plate in reds, blue and yellows.

hotographs by Julius Shulman

talk ABOUT art

BY GRACE CLEMENTS

To paraphrase Mark Twain's quip about the weather, "Everybody talks about art but nobody does anything about it"—(more accurately, hardly anybody knows *what* to do about it.) But unlike our observations on the weather, most of our talk about art revolves around the necessity to do something with, for, or in the name of art, or is concerned with how to appreciate art, how to make art popular, how to bring art to the people. Very seldom is there anything heard about the what and the why of art.

Since art is a form of communication, it has its own language. And all language has meaning. Unless an artist speaks in the language of art it is self-evident that he isn't saying anything, and no amount of verbal "translation" can give it any meaning. If talk be any part of art it is talk of the language of visual communication: the *form* of art; or of its functional purpose: the *content* of art. When art functions properly in a culture it needs no defense, no apologies, no explanations.

There is probably no better barometer of the non-functioning of art today than in the amount of talk directed to the non-artist. In spite of the modern myth that the artist is always ahead of his time, the artist, the art critic, and the art initiate combine their efforts in heroic campaigns to educate the public, to make art acceptable, "appreciated." The museum and the gallery, still anathema to the average man, continues to be used for prestige window dressing, though the combined forces of the "art world" now look to the avenues of mass production to solve the problem of mass appreciation of art—the national magazine, national advertising, billboards, calendars, and cheap reproductions. It is true that by these means a lot of *pictures*, made of paint on canvas transformed into ink on paper, have reached millions of American citizens. It is also true that they have put more money, than at any time in recent history, into the pockets of the men and women who produce them. It is not equally true that what has been produced has been art, nor that the average citizen can now be said to know art, or even be on the way toward knowing art. But by no means should we impute that because of this failure, art is too precious for mass consumption—a hot house product for the elite only. Before jumping to any such conclusion it would be well to ask ourselves a few questions.

Why do our artists paint pictures *for* museums (pictures which undoubtedly a future generation will relegate to the basement storeroom as *we* have done with preceding bequests) while ancient man made objects for use—objects to which we give the name *art?* Why has *modern* man, with the unprecedented resources at his disposal, failed to match, let alone surpass, *primitive* man's accomplishment in the integration of art and life? Why has that which we so naively call "progress" separated art and industry? How is it that the cooking pots and the raiment of our ancestors are fit to be put in museums while there is almost nothing—either in design, material, or craftsmanship—that *we* "make" which could merit such reverence? Think of 20th Century kitchen utensils which rust, bend, and become worthless almost as soon as they are put to use! Think of the synthetic materials in clothing and furnishings that cannot stand a washing or a cleaning! Think of the countless items of every-day "use" which are *made to wear out*, and which indeed do wear out almost as soon as the newness is gone. There is nothing wrong in the production of tissue handkerchiefs, for instance, inasmuch as they are made to be used but once. But there is everything wrong with a shirt that either shrinks or stretches out of shape at its first laundering; or with a can opener which will not open cans.

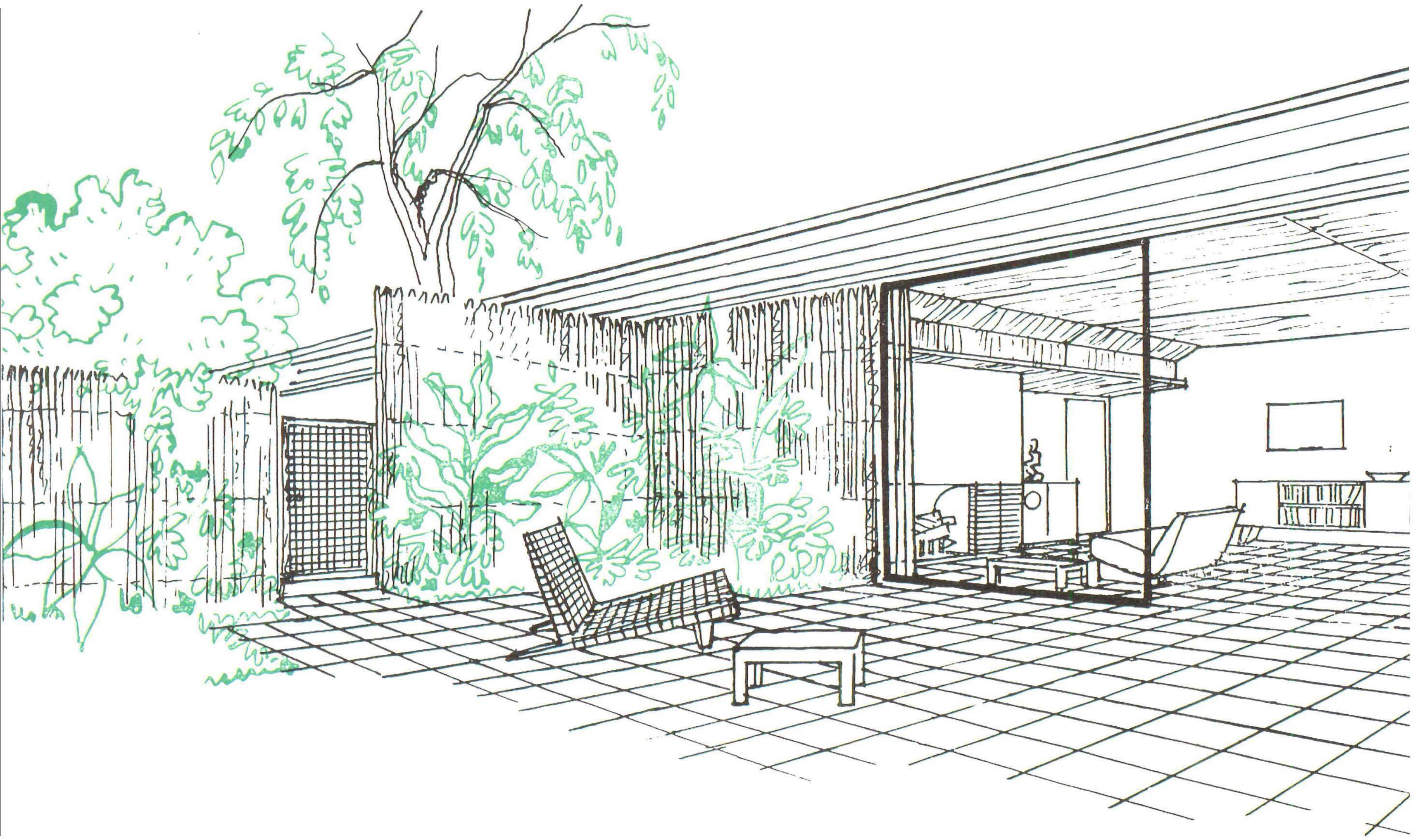
We blame the war for the present low quality of consumer goods, though actually the war has only brought this aspect of our economy into greater relief—an economy in peace, as in war, which produces for profit and only incidentally for use, and therefore aims at quantity rather than quality (though quality is by no means unattainable through quantity), or frequent replacement rather than reasonable durability (obsolescence is another matter). One does not ask of a product that it last "not for life but forever." It would be the height of foolishness to produce *for* posterity—the museums of the future. But it is reasonable and human to ask that a thing which is made functions according to the purpose for which it is claimed to serve. There are too many articles of manufacture made today which are worthless from any point of view except to make money. To be convinced of this it is only necessary to read a few copies of the publications devoted to research on consumer goods.

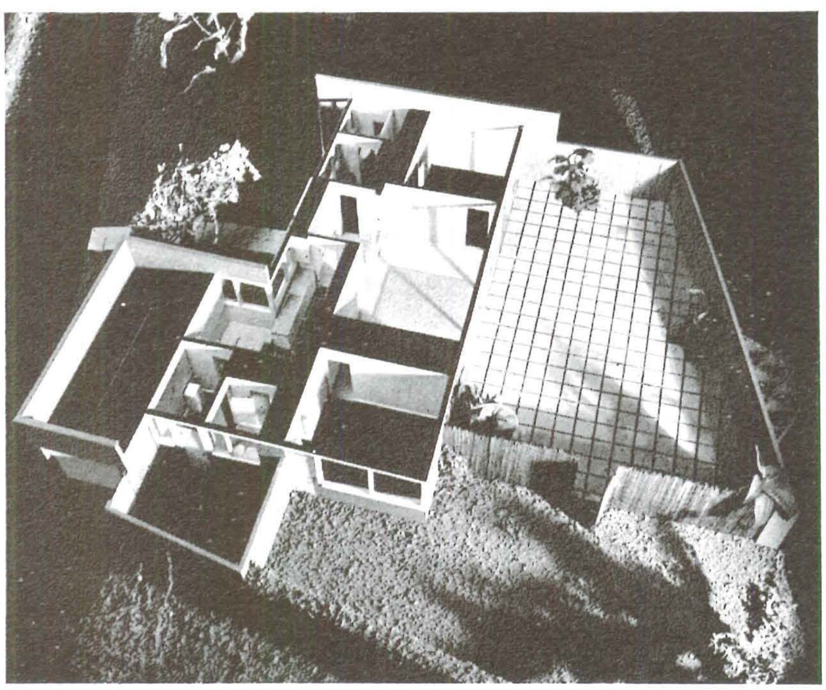
The most remarkable aspect of all this is that we do not protest (though we surely grumble to ourselves). On the contrary, we accept it as the *normal* state of affairs!

What is *normal* to man is that which is *natural* to man. Is it natural for a man to make things which have no use? Or which do not serve his needs; which are poorly made or made of shoddy materials? When man lived according to his nature he made things for himself, *or he made things for others as if they were for himself*, exchanging them for other things made on the same basis. Working so, he was responsible for what he made. Work and life, *and therefore art*, had a common purpose, a natural unity. The very doing or making of things was art. Man lived in order to work, because in work there was creation, or more properly, re-creation. Today men work in order to live, and the meaning of life has been all but negated.

Life becomes without purpose when it is without responsibility. And who today has responsibility for what he makes? A few isolated individuals, yes. But the majority work for unseen stockholders; they are part of a gigantic and impersonal machine, cogs in the wheels of industry. When the man who does the work is denied responsibility for the thing he makes, he becomes indifferent to its quality, its design, its *use*. And therefore he has lost, to an astounding degree, what is the innate heritage of man: an understanding of design, of order, and of the fitness of things.

It is a waste of time to talk about art appreciation when art is absent from the basic articles of man's physical needs. Art and industry are one. So are art and the making of things; art and the use of things: art and life. Primitive man, without the aid of modern education and facilities, understood this basic union. Consequently he understood the language of art. We find an intuitive projection of this knowledge in children—before they are old enough to be corrupted by our standards. And yet, what is natural to man is not easily eradicated, and we find in the countless home workshops, in cellars and garages across the country, a vestigial remnant of man's need to exercise his responsibility in the making of things. If what he makes in his coveted "leisure" time turns out to be a travesty of art (design and usefulness), it is the inevitable result of living in a time when (continued on page 58)





case study house #11

J. R. DAVIDSON • ARCHITECT

This is the eleventh of a continuing series of studies by nine nationally-known architects for Arts & Architecture's Case Study House Program. These houses will be built, with the magazine as client, as soon as it is practicable.

In this house the problem assigned to the architect restricted the square footage to 1250 on a close financial budget. The house was to be designed for a small family, the particular assignment stating that it was to be for a couple with a teen aged child. However, with its two bedrooms arranged in order to give complete privacy, the plan as developed allows for more than adequate living space to be used in various family combinations. The second bedroom with its own private terrace and entrance forms a completely independent unit. This house, though small, enjoys the luxury of a well organized plan providing comfortable living conditions, generous fenestration and secluded patios. It is adaptable to any 60 foot lot and should be placed with bed and living rooms exposed as much as possible to the south in order to take full advantage of the solar heat during the winter months. A four foot roof overhang will be an ample protection against the heat and glare of the summer sun.

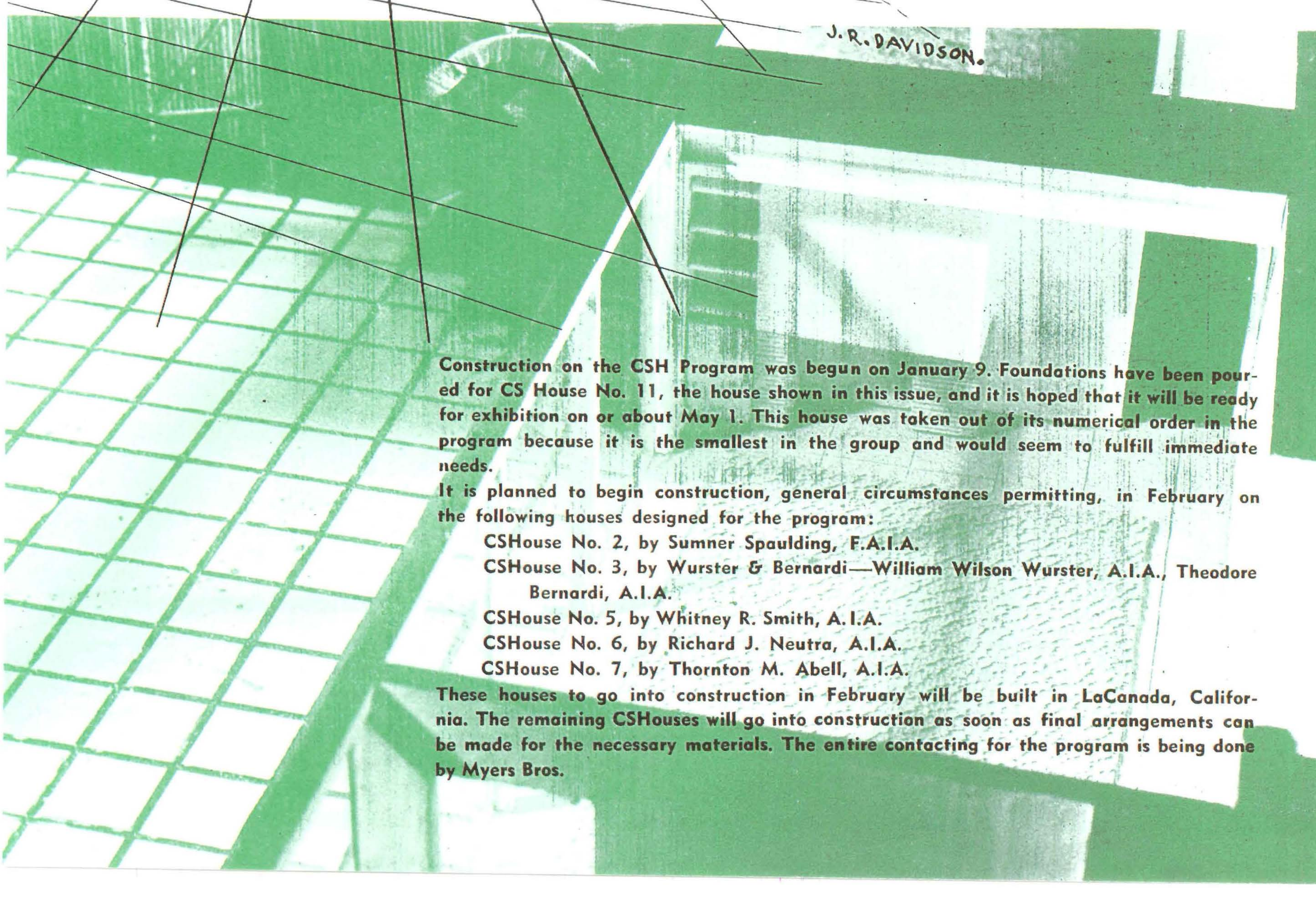
The living area and the two bedrooms open directly on a paved terrace which, surrounded by a high wall, adds immeasurably to the space within the house. The living room floor material is carried outside through the paving of the terrace.

Traffic through and within the house is planned with great care and assures a maximum of comfort and convenience—but what is more important, a well ordered living pattern for the occupants.

Construction is on a waterproof concrete slab of standard 2"x4" stud frame with wood joists and rafters for ceiling and roof framing. The almost-flat roof is of a three layer composition. The exterior wall skin may be stucco or wood, and the interior walls may be plastered or paneled with plywood or like material. Windows and sliding doors to the outside have a wood frame. The concrete slab contains a radiant panel heating system with exterior and interior thermostatical as well as individual room control.



Model by Jan Van Tamelen
Photographs by Julius Shulman



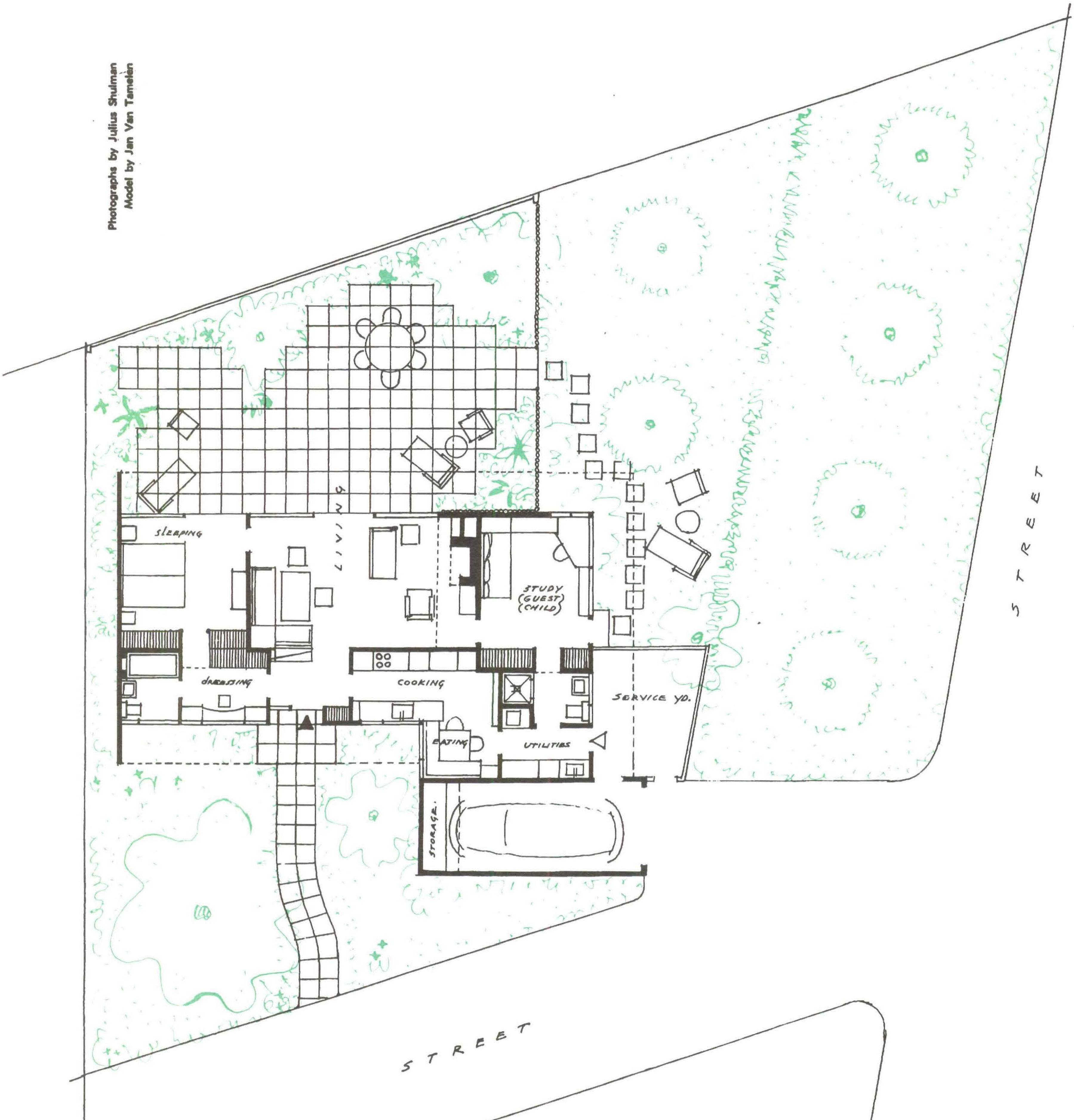
Construction on the CSH Program was begun on January 9. Foundations have been poured for CS House No. 11, the house shown in this issue, and it is hoped that it will be ready for exhibition on or about May 1. This house was taken out of its numerical order in the program because it is the smallest in the group and would seem to fulfill immediate needs.

It is planned to begin construction, general circumstances permitting, in February on the following houses designed for the program:

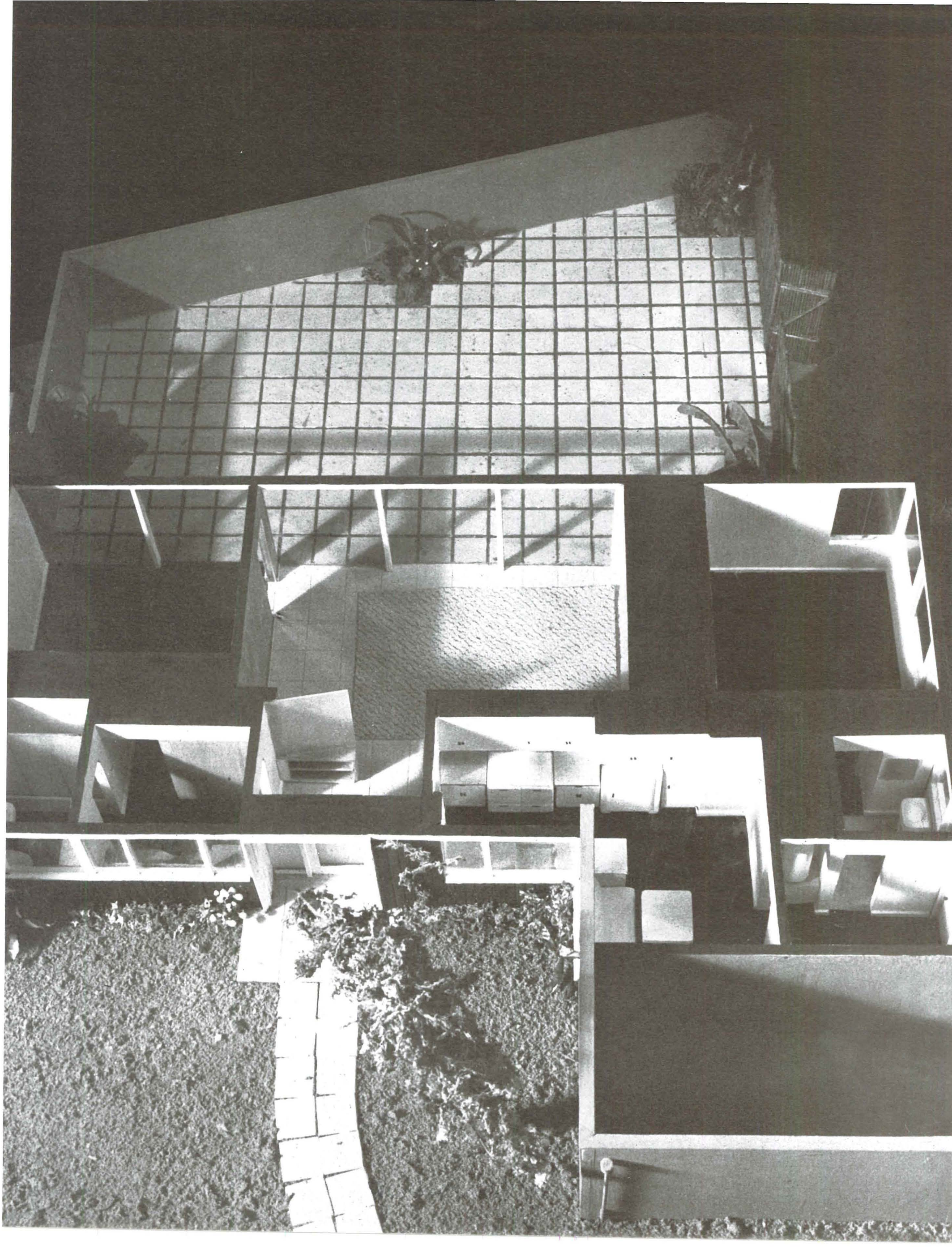
CSHouse No. 2, by Sumner Spaulding, F.A.I.A.
CSHouse No. 3, by Wurster & Bernardi—William Wilson Wurster, A.I.A., Theodore Bernardi, A.I.A.
CSHouse No. 5, by Whitney R. Smith, A.I.A.
CSHouse No. 6, by Richard J. Neutra, A.I.A.
CSHouse No. 7, by Thornton M. Abell, A.I.A.

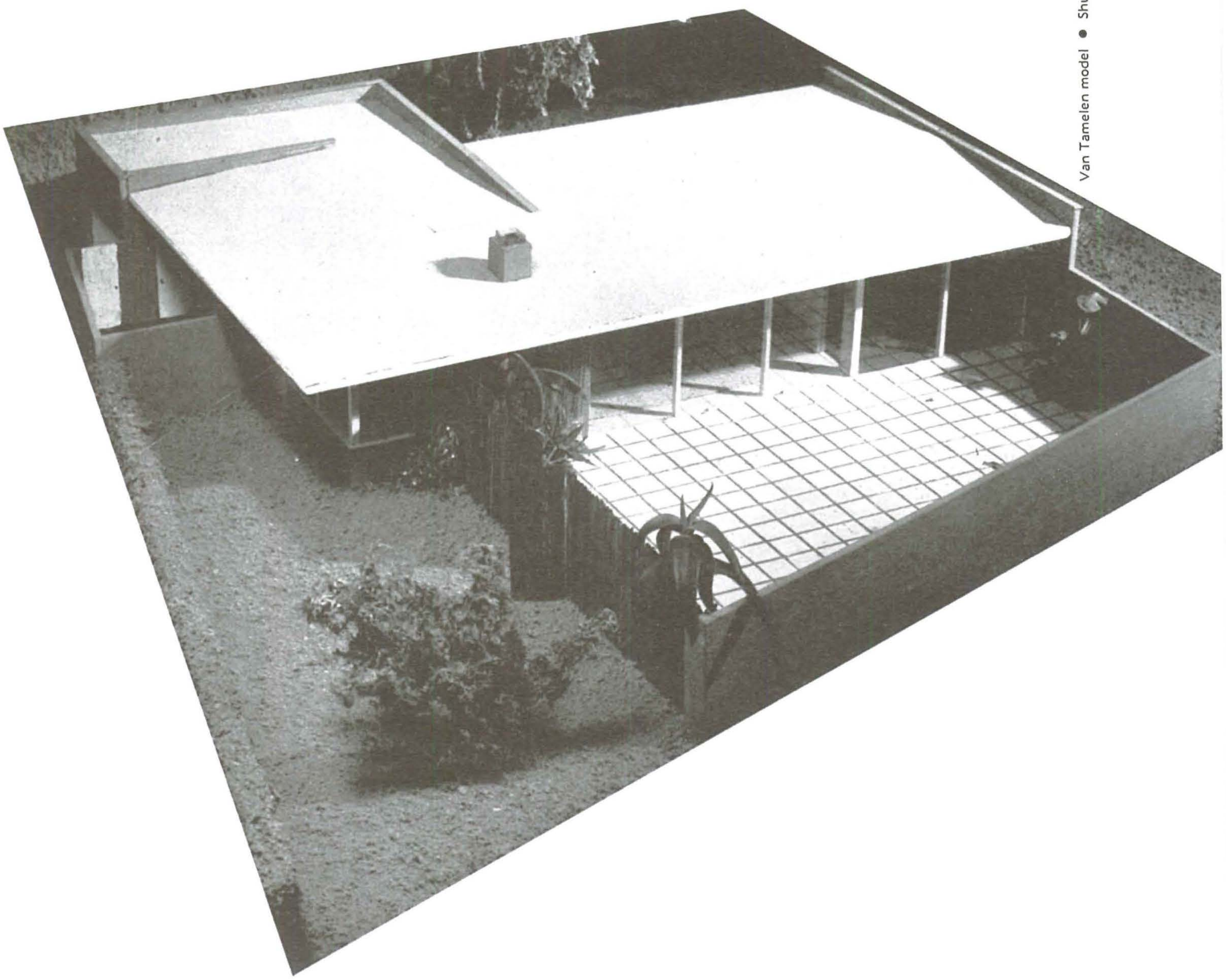
These houses to go into construction in February will be built in LaCanada, California. The remaining CSHouses will go into construction as soon as final arrangements can be made for the necessary materials. The entire contacting for the program is being done by Myers Bros.

Photographs by Julius Shulman
Model by Jan Van Tamelen



The two bedrooms and the dressing room will be carpeted wall to wall. The bathrooms, the kitchen, and the utility sections will be in asphalt tile—in the living room a few loose rugs will not break the continuity of the indoor-outdoor living space.
For lighting: the living room has, across the fireplace wall, an indirect light-shelf above the lowered ceiling. In the corner of the large seating group opposite the fireplace is a wall-bracket with a plastic bowl shaped shade giving a semi-indirect light. Outlets for additional floor and table lamps are provided. The vestibule receives a soft light from a reflector hidden in the bookcase and glass partition





Van Tamelen model • Shulman photo

CSH #11 continued

between vestibule and living room; in addition, a ceiling fixture with the new circular fluorescent lamp. In kitchen; fluorescent lighting fixture on ceiling over the sink work-space for general lighting and fluorescent lamps underneath the upper wall-cabinets directly above the work-space on the opposite wall.

In the dressing room a ceiling fixture for good light into the wardrobes and cabinets and a special light for the dressing table mirror. The main bedroom has an indirect ceiling fixture for general light and two movable flexible wall-brackets, one over each night table, while the second room gets, according to its usage, a ceiling fixture for good general light and the necessary working and reading light over desk and couch.

Because of the pressing need for the small house, it seemed best to present CSHouse No. 11 immediately in order to show that good design can create first rate living solutions well within necessary space limitations. This house sacrifices nothing in quality, construction or planning necessary to free and expansive living.



CASE STUDY HOUSE

STRUCTURAL	CHS #1 J. R. Davidson	CHS #2 Sumner Spaulding	CHS #3 Wurster & Bernardi –	CHS #4 Ralph Rapson	CHS #5 Whitney R. Smith	CHS #6 Richard Neutra
Adobe					Acme	
Boilers, Heating						
Bricks						
Cabinets, Fruit-Vegetable Units					Washington Steel	Washington Steel
Cabinets, Kitchen	St. Charles	St. Charles	Eubank		Eubank	Eubank
Cabinets, Shower	Weisway	Fiat	Fiat		Weisway	Batherite
Cabinets, Sliding Pan Racks					Washington Steel	
Cabinets, Spice Shelves					Washington Steel	
Cabinets, Utility	Kol	Kol	Kol		Kol	Kol
Cement, White	Calaveras	Calaveras	Calaveras		Calaveras	Calaveras
Circuit Breakers	Square D	Square D	Square D		Square D	Square D
Counter Tops	Formica	Formica			Formica	Formica
Door Openers, Garage	Avco		Kennedy		Avco	
Doors, Exterior	Hollywood Jr.		Hollywood Jr.			
Doors, Garage	Berry		Wread		Wread	Wread
Doors, Interior (Flush)	New Londoner	Roddis-Craft	Roddis-Craft		Roddis-Craft	New Londoner
Doors, Sliding Assembly	Koll					
Doors, Sliding Track	Grant	Grant	Grant		Grant	Grant
Doors, Special		Modernfold				Modernfold
Drapery, Hardware	Kirsch	Kirsch	Kirsch		Kirsch	Kirsch
Electrical Plug-ins, Illuminated	Luminite	Luminite	Luminite		Luminite	Luminite
Electrical Switches, Delayed Action	Tymzit	Tymzit	Tymzit		Tymzit	Tymzit
Electrical Switches, Illuminated	Luminite	Luminite	Luminite		Luminite	Luminite
Fans, Ventilating	Ilg	Ilg	Ilg		Ilg	Ilg
Fireplace Equipment	Superior	Superior	Superior		Superior	Superior
Flooring, Exterior		Corite				
Flooring, Interior	Tiletex	Corite	Flexachrome		Tiletex	Accotile
Garden Materials, Fences, etc.	Redwood Garden	Redwood Garden	Redwood Garden		Redwood Garden	Redwood Garden
Glass, Window	L-O-F	L-O-F	L-O-F		L-O-F	L-O-F
Grass Seed and Sod	Woodruff	Woodruff	Woodruff		Woodruff	Woodruff
Gutters and Flashing	Revere Leadtex	Revere Leadtex	Revere Leadtex		Republic Steel	Revere Leadtex
Hardware, Cabinet	Amerok	Amerok	Amerok		Amerok	Amerok
Hardware, Drawer Slides	Garden City	Garden City	Garden City		Garden City	Garden City
Hardware, Hinges—Doorstop	Bakewell	Bakewell	Bakewell		Bakewell	Bakewell
Hardware, Locks	Barrows	Schlage	Schlage		Schlage	Schlage
Heating, Bathroom	Thermador	Wesix	Panelray		Panelray	Thermador
Heating, Controls	Bell & Gossett	General	General		General	
Heating, General	Modine	Payne	Temco		Holly	Payne
Incinerators	Neway	Neway	Neway		Neway	Neway
Insulation	Kimsul	Kimsul	Kimsul		Kimsul	Kimsul
Intercommunication Systems	Executone	Edwards	Edwards		Executone	Executone
Lath, Gypsum	Schumacher Grip-lath	Schumacher Grip-lath	Schumacher Grip-lath		Schumacher Grip-lath	Schumacher Grip-lath
Lath, Steel	Milcor					
Lighting—Flourescent Tubes						
Lighting—Incandescent Lamps	Wabash	Verd-A-Ray	Verd-A-Ray		Wabash	Wabash
Linoleum			Congoleum		Armstrong	Congoleum
Lumber, Treated General	Woodlife					
Lumber, Treated Structural	Wolmanized	Wolmanized	Wolmanized		Wolmanized	Wolmanized
Metal Trim	B & T	Superior	Superior		B & T	B & T
Paint, Exterior	Caladium	Caladium	Caladium		Caladium	Caladium
Paint, Interior	Treasure Tones	Treasure Tones	Treasure Tones		Treasure Tones	Treasure Tones
Pipe, Plumbing & Heating	Mueller Brass	Mueller Brass	Mueller Brass		Mueller Brass	Mueller Brass
Plaster, Interior	Schumacher Gypsum	Schumacher Gypsum	Schumacher Gypsum		Schumacher Gypsum	Schumacher Gypsum
Plaster, Exterior	California Stucco	California Stucco	California Stucco		California Stucco	California Stucco
Plastic, Sheet	Plexiglas	Plexiglas				Plexiglas
Plumbing, Bathtubs	Standard	Western Holly	Crane		Kohler	Crane
Plumbing, Lavatories	W. A. Case & Sons	Western Holly	W. A. Case & Sons		Kohler	W. A. Case & Sons
Plumbing, Toilets	W. A. Case & Sons	Crane	W. A. Case & Sons		Kohler	W. A. Case & Sons
Plumbing, Trim & Accessories	Repcal	Repcal	Repcal		Repcal	Repcal
Plywood, Exterior		Weldtex			U. S. Plywood	
Plywood, Interior	Calif. Pan. & Ven.	U. S. Plywood	U. S. Plywood		U. S. Plywood	Calif. Pan. & Ven.
Roofing Materials	Pioneer Flintkote	Pioneer Flintkote	Pioneer Flintkote		Pioneer Flintkote	Pioneer Flintkote
Rustproofing	Parker	Parker	Parker		Parker	Parker
Screen Cloth	Lumite	Lumite	Lumite		Lumite	Lumite
Sinks			Elkay		Elkay	Ebco
Sound Conditioning	Harold E. Shugart					
Stains, Exterior			Cabot's Creosote			
Steel Flooring	Robertson Q				Robertson Q	
Steel, Framing					Lattisteel	
Tile						
Tile, Asphalt						
Termite Inspection	Termitrol	Termitrol	Termitrol		Termitrol	Termitrol
Thermostats	Penn	Penn				
Wallboard, Precoated	Marlite	Coralite	TileTex		Coralite	Colotyle
Wall Covering	Varlon	Varlon				
Wallpaper	Unitized				Imperial	
Water Heaters	Smithway	Smithway	Hoyt		Smithway	Day & Nite
Waterproofing, Concrete	Fluresit Paste	Fluresit Paste	Fluresit Paste		Fluresit Paste	Fluresit Paste
Water Softeners	Permutit					Permutit
Weather Stripping	Chamberlin	Chamberlin	Chamberlin			Chamberlin
Windows, Hardware						Dalmo Victor
Wire, Electric	Roebling	Roebling	Roebling		Roebling	Roebling

MERIT SPECIFICATIONS

CHS #7 Thornton Abell	CHS #8 Eames & Saarinen	CHS #9 Eames & Saarinen	CHS #10 Sumner Spaulding	CHS #11 J. R. Davidson	CHS #12 Whitney R. Smith	CHS #13 Richard Neutra	CHS #14 Wurster & Bernardi
				Crane			
Washington Steel			Washington Steel	Washington Steel			
Eubank	Berger	Berger	Lyon	Eubank	American Central	Crosley	American Central
Fiat	Weisway	Weisway	Batherite	Fiat	Weisway	Fiat	Batherite
Washington Steel			Washington Steel	Washington Steel			
Washington Steel			Washington Steel	Washington Steel			
Kol	Kol	Kol	Kol	Kol	Kol	Kol	Kol
Calaveras	Calaveras	Calaveras	Calaveras	Calaveras	Calaveras	Calaveras	Calaveras
Square D	Square D	Square D	Square D	Square D	Square D	Square D	Square D
				Formica		Formica	
Kennedy	Avco	Avco	Kennedy	Reid			
			Hollywood Jr.	Hollywood Jr.			
Frantz	Berry	Berry	Overhead	Wread	Overhead	Wread	Overhead
New Londoner	Roddis-Craft	Roddis-Craft	Roddis-Craft	Roddis-Craft	Roddis-Craft	New Londoner	New Londoner
Koll							
Grant	Grant	Grant	Grant	Grant	Grant	Grant	Grant
Modernfold	Modernfold						
Kirsch	Kirsch	Kirsch	Kirsch	Kirsch	Kirsch	Kirsch	Kirsch
Luminite	Luminite	Luminite	Luminite	Luminite	Luminite	Luminite	Luminite
Tymzit	Tymzit	Tymzit	Tymzit	Tymzit	Tymzit	Tymzit	Tymzit
Luminite	Luminite	Luminite	Luminite	Luminite	Luminite	Luminite	Luminite
Ilg	Ilg	Ilg	Ilg	Ilg	Ilg	Ilg	Ilg
Superior	Superior	Superior	Superior	Superior	Superior	Superior	Superior
				Moultile			
Redwood Garden	Redwood Garden	Redwood Garden	Redwood Garden	Redwood Garden	Redwood Garden	Redwood Garden	Redwood Garden
L-O-F	L-O-F	L-O-F	L-O-F	L-O-F	L-O-F	L-O-F	L-O-F
Woodruff	Woodruff	Woodruff	Woodruff	Woodruff	Woodruff	Woodruff	Woodruff
Revere Leadtex	Republic Steel	Republic Steel	Revere Leadtex	Republic Steel	Republic Steel	Revere Leadtex	Revere Leadtex
Amerok	Amerok	Amerok	Amerok	Amerok	Amerok	Amerok	Amerok
Garden City	Garden City	Garden City	Garden City	Garden City	Garden City	Garden City	Garden City
Bakewell	Bakewell	Bakewell	Bakewell	Bakewell	Bakewell	Bakewell	Bakewell
Barrows	Barrows	Barrows	Schlage	Barrows	Schlage	Barrows	Schlage
Thermador	Panelray	Panelray	Panelray	Thermador	Brilliant Fire	Thermador	Brilliant Fire
General				Bell & Gossett		General	General
Naco			Modine	Crane	Coroaire	Naco	Naco
Neway	Neway	Neway	Neway	Neway	Neway	Neway	Neway
Kimsul	Kimsul	Kimsul	Kimsul	Kimsul	Kimsul	Kimsul	Kimsul
Executone	Executone	Executone	Edwards	Executone	Edwards	Edwards	Edwards
Schumacher Grip-lath	Schumacher Grip-lath	Schumacher Grip-lath	Schumacher Grip-lath	Schumacher Grip-lath	Schumacher Grip-lath	Schumacher Grip-lath	Schumacher Grip-lath
			Milcor	Milcor			
Wabash	Verd-A-Ray	Wabash	Verd-A-Ray	Verd-A-Ray	Verd-A-Ray	Wabash	
TileTex	Armstrong	Armstrong			Armstrong	Congoleum	Congoleum
				Woodlite			
Wolmanized	Wolmanized	Wolmanized	Wolmanized	Wolmanized	Wolmanized	Wolmanized	Wolmanized
B & T	Superior	Superior	B & T	B & T	B & T	B & T	B & T
Caladium	Caladium	Caladium	Caladium	Caladium	Caladium	Caladium	Caladium
Treasure Tones	Treasure Tones	Treasure Tones	Treasure Tones	Treasure Tones	Treasure Tones	Treasure Tones	Treasure Tones
Mueller Brass	Mueller Brass	Mueller Brass	Mueller Brass	Mueller Brass	Mueller Brass	Mueller Brass	Mueller Brass
Schumacher Gypsum	Schumacher Gypsum	Schumacher Gypsum	Schumacher Gypsum	Schumacher Gypsum	Schumacher Gypsum	Schumacher Gypsum	Schumacher Gypsum
California Stucco	California Stucco	California Stucco	California Stucco	California Stucco	California Stucco	California Stucco	California Stucco
				Mississippi			
Briggs	Alliance	Crane	Kohler	Western Holly	Standard	Crane	Standard
Briggs	Alliance	W. A. Case & Sons	Kohler	Western Holly	W. A. Case & Sons	Crane	Standard
Briggs	Alliance	W. A. Case & Sons	Kohler	W. A. Case & Sons	W. A. Case & Sons	Crane	Standard
Speakman	Speakman	Speakman	Repcal	Repcal	Speakman	Speakman	Speakman
	U. S. Plywood	U. S. Plywood					
Calif. Pan. & Ven.	U. S. Plywood	U. S. Plywood	U. S. Plywood	U. S. Plywood	Calif. Pan. & Ven.	Calif. Pan. & Ven.	U. S. Plywood
Pioneer Flintkote	Pioneer Flintkote	Pioneer Flintkote	Pioneer Flintkote	Pioneer Flintkote	Pioneer Flintkote	Pioneer Flintkote	Pioneer Flintkote
Parker	Parker	Parker	Parker	Parker	Parker	Parker	Parker
Lumite	Lumite	Lumite	Lumite	Lumite	Lumite	Lumite	Lumite
			Elkay	Western Holly	Elkay	Ebco	
	Republic	Republic	Milcor				
	Gladding McBean	Gladding McBean					
				Thomas Moulding			
Termitrol	Termitrol	Termitrol	Termitrol	Termitrol	Termitrol	Termitrol	Termitrol
			Penn	Penn			
Coralite	Coralite	Coralite	Coralite	Coralite	Coralite	Colotyle	
Varlon	Wall-tex	Wall-tex					
Imperial				Unitized	Unitized		
Continental	Smithway	Smithway	Smithway	General	Smithway	Day & Nite	Rheem
Fluresit Paste	Fluresit Paste	Fluresit Paste	Fluresit Paste	Fluresit Paste	Fluresit Paste	Fluresit Paste	Fluresit Paste
	Permutit	Permutit				Permutit	
Chamberlin	Chamberlin	Chamberlin	Chamberlin	Chamberlin	Chamberlin	Chamberlin	Chamberlin
Roebling	Roebling	Roebling	Roebling	Roebling	Roebling	Roebling	Roebling

ACCESSORIES	CHS #1 J. R. Davidson	CHS #2 Sumner Spaulding	CHS #3 Wurster & Bernardi	CHS #4 Ralph Rapson	CHS #5 Whitney R. Smith	CHS #6 Richard Neutra
Blankets	Springfield	Portland	Springfield		Esmond	Portland
Bottle Openers	Swing-A-Way					
Cake Covers	Kromex	Kromex	Kromex		Kromex	Kromex
Can Openers	Swing-A-Way	Dazey	Dazey		Dazey	Dazey
Carpet Sweepers	Bissell	Bissell	Bissell		Bissell	Bissell
Casseroles	Kromex	Kromex	Kromex		Kromex	Kromex
Clocks	G.E.					G.E.
Coffee Makers	Silex	Coffee-Master	Coffee-Master		Vaculator	Vaculator
Cookie Tins	Kromex	Kromex	Kromex		Kromex	Kromex
Cooking Utensils, Dutch Ovens, etc.	Magnolite	Magnolite	Magnolite		Magnolite	Magnolite
Cooking Utensils, Glass Ovenware	Glasbake	Glasbake	Glasbake		Pyrex	Pyrex
Cooking Utensils, Stainless Steel	Revere Copperclad	Revere Copperclad	Revere Copperclad		Revere Copperclad	Revere Copperclad
Couch Throws, All Wool Hand Woven	Three Weavers		Three Weavers			
Cutlery, Garden Shears						
Cutlery, Kitchen	Lamson				Ecko	
Drape Fabrics						
Drapes, Making & Hanging	Modern House	Modern House	Modern House		Modern House	Modern House
Furniture, Bedroom	Brown-Saltman	VanKeppel Green	Drexel		Karpen	VanKeppel Green
Furniture, Chests	Cavalier Stow-Away	Cavalier Stow-Away				
Furniture, Dining	Brown-Saltman	VanKeppel Green	Drexel		Karpen	VanKeppel Green
Furniture, Garden	Woodard	Woodard	David & Peter		Woodard	
Furniture, Living Room	Brown-Saltman	VanKeppel Green	Drexel		Karpen	VanKeppel Green
Furniture, Occasional Tables						
Fruit Juicers	Dazey	Dazey	Dazey		Dazey	Dazey
Grease Interceptors	Josam	Josam	Josam		Josam	Josam
Ice Crushers	Dazey	Dazey	Dazey		Dazey	Dazey
Ironing Boards	MetLTop	MetLTop	Eubank		Eubank	MetLTop
Irons	Silex Duolectric	American Beauty	American Beauty		Iron-Master	Silex Duolectric
Kitchen Tools, Stainless Steel	Adel	Adel	Adel		Adel	Adel
Knife Sharpeners	Dazey	Dazey	Dazey		Dazey	Dazey
Lamps, Ornamental	Aerolux					
Linens, Sheets, Pillow Cases	Wamsutta	Cannon	Wamsutta		Pequot	Cannon
Mattresses	Karpen	Karpen	Karpen		Karpen	Kapren
Mixers	Mixmaster	Mixmaster	Mixmaster		Mixmaster	Mixmaster
Pressure Cookers	FlexSeal	Ekco	FlexSeal		Ekco	FlexSeal
Pillows	Louisville					
Rugs	Klearflax	Bigelow-Sanford	Bigelow-Sanford		Alex. Smith & Son	Blumfeld
Rug Cushions	Ozite	Ozite	Ozite		Ozite	Ozite
Serving Trays	Kromex	Kromex	Kromex		Kromex	Kromex
Sewing Machines	Singer	Singer	Singer		Singer	Singer
Shaver, Electric	Sunbeam	Sunbeam	Sunbeam		Sunbeam	Sunbeam
Tableware, Cloths	Wilkes-Barre	Wilkes-Barre	Wilkes-Barre		Wilkes-Barre	Wilkes-Barre
Tableware, Miscellaneous						
Waffle Irons	Sunbeam	Sunbeam	Sunbeam		Sunbeam	Sunbeam
APPLIANCES						
Barometers	Fee & Stemwedel	Fee & Stemwedel	Fee & Stemwedel	Fee & Stemwedel	Fee & Stemwedel	Fee & Stemwedel
Dishwashers	Kaiser	Kaiser	Kaiser		Kaiser	Kaiser
Door Chimes	NuTone	NuTone	NuTone		NuTone	NuTone
Dryers, Clothes	Hamilton					Hamilton
Fire Extinguishers	General Pacific	General Pacific	General Pacific		General Pacific	General Pacific
Germicidal Lamps	Edin	Pacific Ultraviolet	Edin		Pacific Ultraviolet	
Ironers	Armstrong		Victron		Victron	Simplex
Radio Speakers						
Radios, Television, Phonographs	Motorola	Motorola	Lear		Packard Bell	Motorola
Ranges	Western Holly	Roper	Tappan		MagicChef	MagicChef
Record Changers						
Refrigerators	Servel	Servel	Servel		Servel	Servel
Refrigerators, Deep Freeze	Amana	Ben Hur				Weber
Sprinklers, Garden	Rain King	Rain King	Rain King		Rain King	Rain King
Sun Lamps, Built-in Switch	Edin					
Toasters	Sunbeam	Sunbeam	Sunbeam		Sunbeam	Sunbeam
Tools, Homecraft			Delta			
Vacuum Cleaners	Premier	Health-Mor	Premier		Premier	Health-Mor
Washing Machines	Thor	ABC	Automatic		Speed Queen	Maytag

CHS #7 Thornton Abell	CHS #8 Eames & Saarinen	CHS #9 Eames & Saarinen	CHS #10 Sumner Spaulding	CHS #11 J. R. Davidson	CHS #12 Whitney R. Smith	CHS #13 Richard Neutra	CHS #14 Wurster & Bernardi
Esmond	Springfield	Springfield	Portland	Portland	Esmond	Portland	Pearce
Swing-A-Way			Swing-A-Way	Swing-A-Way			
Kromex	Kromex	Kromex	Kromex	Kromex	Kromex	Kromex	Kromex
Swing-A-Way	Dazey	Dazey	Swing-A-Way	Swing-A-Way	Dazey	Dazey	Dazey
Bissell	Bissell	Bissell	Bissell	Bissell	Bissell	Bissell	Bissell
Kromex	Kromex	Kromex	Kromex	Kromex	Kromex	Kromex	Kromex
				G.E.			
Coffee-Master	Silex	Silex	Coffee-Master	Coffee-Master	Vaculator	Vaculator	Silex
Kromex	Kromex	Kromex	Kromex	Kromex	Kromex	Kromex	Kromex
Magnolite	Magnolite	Magnolite	Magnolite	Magnolite	Magnolite	Magnolite	Magnolite
Glasbake	Pyrex	Pyrex					
Revere Copperclad	Revere Copperclad	Revere Copperclad	Revere Copperclad	Revere Copperclad	Revere Copperclad	Revere Copperclad	Revere Copperclad
	Three Weavers	Three Weavers		Three Weavers			
Ecko	Lamson	Lamson		Ecko			
Modern House	Modern House	Modern House	Modern House	Modern House	Modern House	Modern House	Modern House
Heywood-Wakefield			VanKeppel Green	Brown-Saltman	Karpen	VanKeppel Green	Drexel
Cavalier Stow-Away			Cavalier Stow-Away				
Heywood-Wakefield			VanKeppel Green	Brown-Saltman	Karpen	VanKeppel Green	Drexel
David & Peter				David & Peter	David & Peter		David & Peter
Heywood-Wakefield			VanKeppel Green	Brown-Saltman	Karpen	VanKeppel Green	Drexel
Zangerle & Peterson							
Dazey	Dazey	Dazey	Dazey	Dazey	Dazey	Dazey	Dazey
Josam	Josam	Josam	Josam	Josam	Josam	Josam	Josam
Dazey	Dazey	Dazey	Dazey	Dazey	Dazey	Dazey	Dazey
Clark	Eubank	MetLTop	Eubank	Eubank		MetLTop	MetLTop
Iron-Master	Iron-Master	American Beauty	Iron-Master	American Beauty	Silex Duolectric	Iron-Master	Silex Duolectric
Adel	Adel	Turner & Seymour	Adel	Turner & Seymour	Adel	Adel	Adel
Dazey	Dazey	Dazey	Dazey	Dazey	Dazey	Dazey	Dazey
Aerolux							
Cannon	Wamsutta	Wamsutta	Pequot	Pequot			Pequot
Karpen	Karpen	Karpen	Karpen	Karpen	Karpen	Karpen	Karpen
Mixmaster	Mixmaster	Mixmaster	Mixmaster	Mixmaster	Mixmaster	Mixmaster	Mixmaster
National	FlexSeal	FlexSeal	Ekco	FlexSeal	Ekco	FlexSeal	FlexSeal
		Louisville					
Deltox	Klearflax	Klearflax	Bigelow-Sanford	Klearflax	Alex. Smith & Son	Blumfeld	Alex. Smith & Son
Ozite	Ozite	Ozite	Ozite	Ozite	Ozite	Ozite	Ozite
Kromex	Kromex	Kromex	Kromex	Kromex	Kromex	Kromex	Kromex
Singer	Singer	Singer	Singer	Singer	Singer	Singer	Singer
Sunbeam	Sunbeam	Sunbeam	Sunbeam	Sunbeam	Sunbeam	Sunbeam	Sunbeam
Wilkes-Barre	Wilkes-Barre	Wilkes-Barre	Wilkes-Barre	Wilkes-Barre	Wilkes-Barre	Wilkes-Barre	Wilkes-Barre
Dirilyte				Dirilyte			
Sunbeam	Sunbeam	Sunbeam	Sunbeam	Sunbeam	Sunbeam	Sunbeam	Sunbeam
Fee & Stemwedel	Fee & Stemwedel	Fee & Stemwedel	Fee & Stemwedel	Fee & Stemwedel	Fee & Stemwedel	Fee & Stemwedel	Fee & Stemwedel
	Kaiser	Kaiser				Modern Maid	
NuTone	NuTone	NuTone	NuTone	NuTone	NuTone	NuTone	NuTone
				Hamilton			
General Pacific	General Pacific	General Pacific	General Pacific	General Pacific	General Pacific	General Pacific	General Pacific
Pacific Ultraviolet	Edin	Edin	Pacific Ultraviolet	Pacific Ultraviolet	Pacific Ultraviolet		
Armstrong				Horton		Simplex	
	Altec Lansing	Altec Lansing					
G.E.			Hoffman	Motorola	Lear	Crosley	Hoffman
Dutch Oven	Cribben & Sexton	Tappan	O'Keefe & Merritt	Western Holly	Crosley	Grand	Western Holly
	Webster-Chicago	Garrard					
Isulair	Servel	Servel	Isulair	Servel	G.E.	Crosley	Isulair
		Weber					
Rain King	Rain King	Rain King	Rain King	Rain King	Rain King	Rain King	Rain King
Edin	Edin			Edin			
Sunbeam	Sunbeam	Sunbeam	Sunbeam	Sunbeam	Sunbeam	Sunbeam	Sunbeam
		Delta					
Premier	Premier	Premier	HealthMor	Premier	Premier	HealthMor	Premier
Speed Queen	Maytag	Thor	ABC	Horton	Thor	Bendix	Automatic

new developments

NEW HOME PLANNING BOOK

The architect who examines "Let's Plan A Peacetime Home" will realize that this is a home planning book which he can profitably lend or give his residential clients in the early plan stage. The new book skillfully points out the principal considerations of the owner in planning a new or remodeled home and shows how to make his ideas clear to his architect. The authors, four nationally recognized planning authorities, help the reader off to a straight start on his home planning thoughts and establish the responsibilities of the owner and of the architect in a way to avoid confusion in the client's mind.

Kenneth K. Stowell and Emerson Goble, editor and managing editor of Architectural Record, discuss in the book functional planning, give step-by-step guidance for interior and exterior planning, fundamental rules for room planning for livability and basic architectural styles. Mary Davis Gillies, home economics editor of McCall's magazine, writes the sections of kitchen and laundry planning. H. V. Walsh, architect and writer, presents the business side of building a house. The publisher is Surface Combustion Corp., manufacturer of Janitrol heating equipment. The book is in no sense an advertising prospectus of the publisher's products. On the contrary, the section of the book on heating discusses all types of systems and all the popular fuel. Mention of Janitrol heating is held to a minumum. A contribution of this sort to the home building industry is indeed unique.

The 114-page book is printed in six colors and is attractively bound. It is replete with illustrations of room and appliance arrangements, floor plans and renderings of houses by prominent architects from different sections of the country, charts and explanatory drawings, all directed towards helping the home planner to formulate his ideas on a home in relation to his real wants and his purse.

The cost of the book is $1. It may be obtained from Surface Combustion Corp., Dept. PM, Toledo 1, Ohio.

SCHLAGE ALUMINUM LOCKS READY

Among the first postwar adaptations of aluminum to builders' hardware, the new line of Luster Sealed Aluminum locks is now in production at Schlage Lock Company, San Francisco. It has been announced that these locks will be available in limited quantities through dealers, in January 1946. In the opinion of Schlage officials, this new development in Aluminum finishing will open new fields for architectural application of aluminum. Luster Sealed locks can be installed anywhere with complete confidence in their ability to resist staining, tarnishing, and the corrosive effects of weathering. They retain indefinitely a distinctive Satin Silver appearance. They will be in harmony with the aluminum trim and accessories that are becoming popular in modern buildings.

The Schlage Luster Sealed process is an adaptation of the Alumilite process, developed by the Aluminum Company of America for producing extremely hard, corrosion resistant surfaces on aluminum. To achieve this corundum-hard finish, aluminum for lock trim is treated anodically in a suitable electrolyte so as to secure a dense, adherent coating of aluminum oxide. The process differs from electroplating in that the articles to be treated are attached electrically as anode rather than cathode in the electrolyte. In electroplating, metal is deposited on the article being coated, while in anodic treatment, oxygen is deposited instead of metal, combining with the aluminum to form aluminum oxide, integral with the surface of the metal.

In overcoming production obstacles to produce a lock that will not tarnish under any normal usage, the Schlage Lock Company has contributed a new lock finish to enhance the homes and buildings now to be built with materials improved or developed during the war years.

UNITED ANNOUNCES VARLON

A revolutionary stainproof wall covering, to be known as Varlon, will be introduced sometime in July, 1946. The new product will be marketed by *Varlon, Inc.*, a division of United Wallpaper, Inc., world's largest wallpaper manufacturers and originators of Unitized wallpaper and Trimz Ready-Pasted wallpaper, it was announced today by William H. Yates, United president. The result of nine years laboratory research and development, the new stainproof wall covering will permit the removal of almost any type of dirt, grease or stain by the simple application of soap and water. The product has been undergoing field tests for the last ten months where it has withstood severe wear and tear in numerous public places, such as government office buildings, restaurants, theatres, hotels, etc.

Field tests have proved that heretofore indelible stains, such as lipstick, hot grease, crayon, ink, etc., require only soap and water for removal. The new stainproof wall covering, which the manufacturers state should not be confused with wallpaper, will be sold by the square foot.

UNIVERSITY REFRESHER COURSES

The national housing shortage, more acute in Southern California, than in any other area, is reflected in the unprecedented program confronting local builders. Los Angeles architects and engineers, charged with the responsibility of planning and designing more units in the next six months than were erected in any two pre-war years, contend that the scarcity of building materials is second to the critical shortage of trained technical help required for that first stage. Consequently, University of California Extension, in

cooperation with the American Institute of Architects, has arranged a sequence of short, intensive courses to alleviate the situation. Personnel skilled in related fields will be retained for architectural assignments and refresher courses will be provided architects who have been employed during the war in unrelated fields. The instructors are practicing architects and engineers familiar with the immediate problem of the industry and will give the student the benefit of years of practical experience. The courses are open both to veterans and civilians, and are conveniently located in downtown Los Angeles at 813 S. Hill Street and at the Los Angeles Campus. Additional information can be obtained by calling Tucker 6123 or Bradshaw 22171, station 290.

PLYWOOD CONTINUES IN SHORT SUPPLY

Demand for plywood of all kinds far exceeds the productive capacity of the industry and that condition is likely, to prevail for a long period of time, not only because of the housing shortage but because so many new uses have been found for plywood as a result of the war, according to Lawrence Ottinger, president, United States Plywood Corporation.

DESCRIPTIVE MUSIC

continued from page 22

rest of the orchestra. Many will recall the episode in Strauss's *Till Eulenspiegel*, when the hero rides through a marketplace upsetting the women's pots, pans and baskets. The ride is depicted by a swooping run in the clarinets, and the upsetting of utensils by a crash in the cymbals and *sforzandi* in the full orchestra. An amusing touch that follows immediately is an imitation of women scolding and chattering by means of rapidly repeated minor seconds in the woodwinds. Two contemporary composers, Sibelius and Honegger, have written effective storm music as preludes to Shakespeare's *Tempest* (it will be remembered that the opening scene is laid on board ship during a violent storm). Crashes in the orchestra reflect the noise of thunder and of waves breaking over the ship. (Similarly, a dissonant, percussive burst of sound in the orchestra might suggest the roar of an avalanche or the blast of an explosion). The wailing of winds during the storm is portrayed by dissonant, chromatic runs in the strings and woodwinds; while, in Honegger's piece, very high, sustained notes in the piccolo are a perfect expression of the wind whistling through the ship's rigging. This last device is by no means new, for Beethoven used it in the "Storm" movement of the *Pastorale* symphony. One may ask, why not employ sound effects? It is very true that some of the devices just described resemble sound effects more than anything else, but there seems to be a code of honor among composers whereby only legitimate, traditional instruments are employed for descriptive purposes, even though sound effects would be more realistic. Occasionally the tables are turned, and musical instruments are called upon to provide background noise. Such was the case in a radio play by Arch Oboler, entitled *Execution* (1942), which treats of fifty French hostages who are to be hanged by their German conquerors. As each hanging is consummated, the sound of a very low note on the piano, struck suddenly, realistically imitates the noise of a trap door being sprung. Many descriptive effects are gained through the imitation of extramusical rhythms. Sibelius seeks to reflect the regular dripping of a spring in his music for Maeterlinck's *Pelleas et Melisande* (Act II, Scene I) with a regular *pizzicato* and *staccato* in strings and woodwinds, respectively. The same musical device might imitate the rhythm of drops that fall regularly from an icicle during a thaw, or from eaves during a rainstorm. A steady *staccato* in woodwinds and horns (in the *allegretto scherzando* of Beethoven's *Eighth Symphony*) suggests the regular beat of a metronome, while Haydn adds a string *pizzicato* to the *staccato* in various instruments in order to achieve a tick-tock effect in the *Andante* of his *Clock Symphony*. The regular revolutions of a spinning wheel are the point of departure for an *ostinato* figure repeated over and over again in the accompaniment of Schubert's song, "Margaret at the Spinning Wheel" (the Margaret of Goethe's *Faust*). Other spinning songs, such as Mendelssohn's, or Wagner's in the *Flying Dutchman*, have a similar, regularly pulsating accompaniment. Rhythms associated with horses are also frequently imitated in descriptive music. A trotting beat that reflects the advance of Teuton horsemen forms the basis of Prokofiev's music for the Battle of Lake Peipus in Alexander Nevsky, while music for Western pictures or radio dramas is usually full of galloping rhythms. In a radio drama by Arch Oboler, entitled *Blood Story* (1942), a wounded soldier who owes his life to civilian blood donors listens to the throbbing of his heart, and wishes he could thank those who contributed. As we hear the pounding heartbeats, there are a number of flashbacks to persons who gave some of the precious fluid. Music which maintains the same thumping rhythm fills the transitions between his listening and the flashbacks.

continued on page 52

DESCRIPTIVE MUSIC
continued from page 51

In a travel montage on the screen, shots of different phases of the journey and scenes encountered en route usually follow one another in rapid succession. Slow music would be singularly inappropriate as a background for such a sequence, for speed and rapidly pulsating motors are associated with travel by railroad, motor car, airplane, or ocean liner. Hence film composers write fast music for a journey, in a regular, motoristic rhythm, and link swiftly revolving wheels to constantly repeated, hurrying musical figures.

In order that music be descriptive of a certain country or region, it is important that it contain elements of folk music native to that locale. The devices of orchestration will play an important role in identifying particular peoples or places, because instrumental coloring is often the chief trait by which one type of folk music may be distinguished from another. Characteristic dance rhythms and scales are other badges of identification. Sibelius describes an oriental procession in the incidental music for *Belshazzar's Feast*, the only work in which he deliberately cultivates local color, and creates a near-Eastern atmosphere through the ostinato beat of many percussion instruments (cymbals, various drums, triangle), and through oriental scales in the melodic instruments. In general, near-Eastern music is full of embellishments and such characteristic intervals as augmented seconds, and is performed in a sliding manner.

Eugene Goossens' incidental music for Somerset Maugham's play, *East of Suez*, is aptly descriptive of a Chinese locale because it is based to a large extent upon the elements of Chinese folk music. The purely atmospheric opening scene depicts street life in Peking, and contains no dialogue. Goossens' background music for it contains melodies that are pentatonic in the Chinese manner. These are harmonized in parallel 4ths, 5ths, and 8ves, so as to emphasize the Eastern melodic color (native oriental music has no harmony) and not to detract from it with a Western harmonization. Some of our film composers might do well to study his methods. When used descriptively, jazz bears an American label, whereas hand-organ tunes like *O Sole Mio* have an obvious Italian flavor. But when a composer disregards authentic local color he can lead an audience entirely astray. Grieg's "Morning Mood" from the *Peer Gynt* music sounds just as Norwegian as any of the composer's purposely national works, yet it was intended to describe morning in the North African desert!

The use of familiar tunes is a favoite mreans of identifying certain historical periods, wars, or peoples in particular epochs. These melodies are descriptive because of their associations, but will not fulfil their illustrative purpose if the listener is unaware of their meaning. Whenever the "Marine Hymn", or "Anchors Aweigh", or "The Caissons are Rolling Along" occur in descriptive music they will call to mind one of the branches of service, just as the "Battle Hymn of the Republic", or "We are Coming, Father Abraham" will identify the Civil War period, or "Over There" the first World War. Lev Knipper's remarkable Red Army song, "Meadowlands", will probably always be identified with Soviet Russia during the last war, and "Waltzin' Matilda" with Australia and its fighting forces. Because of its associations, fife and drum music, especially "Yankee Doodle", has often been woven into the musical background of plays about the American Revolution. In Stephen Vincent Benet's radio drama, *A Tooth for Paul Revere* (1942), the spirit of the Revolution seems to pervade Revere's strange shop in Boston, and the music which interprets this atmosphere contains many fragments of fife melodies.

Bugle calls, or broken-chord motifs played by trumpets will probably always be descriptive of life in the army. Similarly, a simple melody in the style of a *Ranz des Vaches* played by an oboe or English horn will conjure up a pastoral scene in the mountains, because the sound of these instruments resembles a shepherd's horn, and a Ranz-type melody has long been associated with the Alps. A familiar example is the shepherd's melody played at the start of the last movement of the *Pastorale* symphony. Dance music with its characteristic rhythms can often be employed for descriptive purposes, because it is associated with festive occasions. In *The Moldau*, Smetana depicts a wedding feast at the river-bank through the strains of a Bohemian dance. And in the trio of the movement entitled "Merrymaking of the Peasants" (*Pastorale* symphony), Beethoven uses a drone bass, which is characteristic of country dances in many lands.

Once a melody has become associated with a person, an object, or an idea, it will remain so for the duration of a composition. These

motifs of identification (leitmotifs) form the basis of many 19th century symphonic poems and operas, as well as of modern movie scores. One of the first instances of such usage is the ominous motif associated with the devil, Samiel, in Weber's opera, *Der Freischuetz;* another is the *idee fixe* that identifies Miss Smithson in Berlioz' *Fantastic Symphony.*

In the last movement of the same symphony, Berlioz cites a melody, the Dies Irae, which is a symbol of death in Catholic countries because it is the sequence of the requiem mass. Appropriate to any solemn or religious occasion is music in the style of a chorale or hymn, or of Gregorian chant, if a Catholic atmosphere is to be established. Alban Berg introduces a Bach chorale into the second movement of his violin concerto to most fittingly express the solemn mood inspired by the death of his young friend, Manon Gropius, and Tchaikovsky writes a theme reminiscent of Russian liturgical chant to characterize Friar Lawrence in the introductory section of *Romeo and Juliet.* As Berg thinks of the carefree and happy moments in Manon's life, he patterns his themes after a Viennese waltz and a Carinthian folk dance, because dance music, easily recognizable by its rhythms and, of late, by its instrumentation, is that type of music most closely associated with secular life.

A slow march in the minor mode has a funeral character because most people are familiar with Chopin's funeral march and the *marcia funebre* in Beethoven's *Eroica* symphony, both of which manifest these characteristics. Film music of this type may be employed for episodes like the visit to a mortuary parlor in *Rebecca* (music by Franz Waxman). March music in the major mode, on the other hand, will have military associations, especially if its composer assigns a prominent role to the brass instruments. Such is the case in the first movement of Shostakovitch's *Fifth Symphony,* for which the composer wrote a vehement, march-like theme. At its climax he introduces a galloping rhythm (cavalry) which immediately brings to mind the spectacle of a great May Day parade in Moscow. In theatrical music, the nature of a military personage can be revealed to the audience through martial music. A good example is Shostakovitch's musical introduction to the general, Fortinbras, in *Hamlet* (Act IV, Scene IV).

Provided that the story behind descriptive music clearly identifies the moods that are to be invoked, there is no doubt that such states of mind as melancholy, despair, nostalgia, happiness, and a host of others can be expressed by musical means. Fast music in the major mode, usually that which has some definite secular connotations, such as dance rhythms, can help maintain a jolly atmosphere. Conversely, sadness can be expressed through the minor mode, although this was not the case several centuries ago, when a great deal of music (which by no stretch of the imagination could be called unhappy) was in the minor mode. In modern descriptive music, a melancholy frame of mind is sometimes translated into music through the medium of an oboe or English horn playing in a minor key against a soft background of strings. A series of dissonant, chromatic suspensions or *appoggiature* can reflect despair or anguish, for the chromatic movement, emphasized and pushed forward by nonchordal tones demanding resolution, bears a certain resemblance to the sound of wailing. Because of the marked contrast, a sudden shift from this texture to diatonic music in the major mode, without the aforementioned non-chordal tones, would most certainly suggest a feeling of relief. As Wagner knew when he wrote *Tristan and Isolde,* chromatic melodies, supported by chromatic harmonies and made up largely of suspensions and *appoggiature* that succeed one another with little or no feeling of rest, can express passionate longing or unrequited desire with powerful effect. Because it lacks melodic consistency and tonal repose, restless, harried music, in which melodies are fragmentary and the key changes constantly, may suggest a tormented, uncertain state of mind.

Several years ago, in a radio broadcast entitled "Your Navy", (*This is War*) Kurt Weill gave effective support to the nostalgia of officers who think of home during a quiet evening in far-Eastern waters. Those who heard the broadcast may recall that the mellow sound of French horns, playing softly in close harmony, seemed in some way to express homesickness.

Suspense and tension are so much a part of dramatic and cinamatic entertainment that musical devices which support these moods are a necessary part of every composer's stock-in-trade. Ever since the early 17th century, a tremolo in the strings has helped maintain a

continued on page 54

DESCRIPTIVE MUSIC

continued from page 53

feeling of anxious expectancy in the theater. This impression is strengthened when composers combine the tremolo with an ostinato figure in the bass, for the constant repetition of a short melodic pattern is related to the steady beat of a tom-tom, which has a numbing and yet intoxicating effect on the senses. Any sudden, loud noise in the orchestra will shock the audience, hence it can be used for dramatic purposes. For this reason, suddenly shrieking music, *fortissimo*, after a silence or a quiet passage, could dramatically express a feeling of sudden fright on the stage or screen.

An atmosphere of growing excitement is usually interpreted in the orchestra with a crescendo, while agitation finds reflection in rapid, running passages that are tossed about in all registers and instruments. The harmonic background is likely to be minor if the agitation is serious, and major if comic. In general, anything done in a hurry calls for fast music, and, conversely, languid music reflects leisurely action. —WALTER H. RUBSAMEN.

CALDER

continued from page 29

color as an element of composition, Calder is approaching nature from a dynamic and variable point of reference to time and space, giving his sculpture extra power through plastic relationships which evolve in space. His sculptures are as at home in the fields of Connecticut as the barn-top weathervanes made by earlier American craftsmen out of iron and wood and set up to whirl about in the wind. Both are spontaneous and unselfconscious, stripped of non-essentials.

Calder's new gouache paintings appeal to the child in us. They have a stark simplicity, a directness of line and color. They are bright, gay, and full of characteristic humor. Behind the delightful fantasy of these works is a strong fibre of the essential, based on contrasts of primary colors, textures, and simple rhythms, and a sensitivity to the rhythm of the world in which he lives.

HOUSE BY CHALFANT HEAD

continued from page 37

overhead which open from either side. When not in use the counter top closes to shut off view of the kitchen. The built-in lounge in the living room slides out to become a bed for an overnight guest. To save space in the master bedroom which contains a built-in desk and serves as a study, beds are placed against the wall at right angles and are on runners to facilitate making-up. In both bedrooms, trays for clothes are part of the wardrobes.

Holding to the letter of the law and to save precious inches, the architect slanted the east wall of the living room so that the service end of the room is 2½ feet wider than the fireplace-conversational end, which has necessitated patient explanations. No, the carpenters did not build a crooked wall by mistake, nor was the receding overhang planned that way for the "artistic effect." It was designed to create a sense of space in a limited area.

ARCHITECTURE HAS ALWAYS BEEN MODERN

continued from page 31

Temple in particular—is designed to induce a democratic environment where the common man is closer to his gods. Whereas the Egyptian temple is a kingly monument mysteriously separated from the people by high walls, the Greek Temple is a public monument which attracts the people into its beautiful colonades. The size and decoration of the Greek Temple is more "human" than that of the Egyptian Temple. Greek architects even introduced the human figure into their designs. On the Erechtheion, for example, figures of women are supporting the roof of a porch; these figures are dressed in contemporary clothes—they are a part of everyday life.

Greek architects and philosophers shared the belief that beauty may be expressed in numbers. In studying the proportions of the human body, of the bodies of animals, and the proportions of many plants, they discovered that a certain proportion existed in many of the beautiful products of nature. They "extracted" this proportion and tried to embody it into their buildings; in this way they believed their buildings would be made a part of nature. Plato described it as an attempt "to make the buildings a part of the eternal universe."

To the Greek architect a style was more than something to borrow from Egypt and then apply to his own buildings. A style to him was to be developed in order to express his way of living and thinking. To him Architecture was a creative art into which he embodied his image of the universe. True, like the Egyptian architect, the Greek architect built his temples of stone, but he used stone in a different way. He no longer wanted the smoothly polished walls of the pyramid—he wanted to make a decoration of the way his beams and columns were put together. On his buildings he showed what members were supporting and what members were supported; in other words: he made a point of expressing the construction. That was his "modern" Architecture.

In ancient times the temples were built of huge blocks of stone which were cut and polished by an army of slaves and military captives. In the Middle Ages, on the other hand, there was no longer that army of slaves to quarry and transport the huge blocks —now, here was an army of religious artisans, anxious to take an individual part in the erection and decoration of their cathedral. That is why the cathedral was built of smaller pieces of stone and decorated with smaller sculptures than the temples of ancient times. The Cathedral was the center of medieval society; with its sculptures, paintings, and the stained-glass windows it interpreted the Bible in such a way that the illiterate man of the Middle Ages could easily understand it. Each statute, and each window-design carried a special message to the common man—they were a part of his everyday life.

In Egypt Architecture was the monopoly of priest; in the Middle Ages, Architecture was practiced by a well organized profession— the guild of the architects. The master of the guild was the chief architect who signed the plans and contracts, and who acted as the general contractor for the job. He assigned work to local groups, and he trained students of Architecture. Architecture was a scientific as well as a mysterious art; secret geometrical schemes and symbols were subtly embodied in the proportions of a cathedral—the sign of the pentagon, or the golden section proportion, just to mention two such symbols. In fact, the respect for geometrical symbols was so great that architect, or guild of architects, made their sign in geometrical symbols; the 5- and the 6-pointed stars were frequently the "master-key" symbols for signatures. For that reason only a few real names of Gothic architects are known today.

The Gothic architect reduced the massive Romanesque vault into a series of pointed arches. He eliminated all unnecessary building material from his walls and columns. He enlarged the windows from post to post, and from floor to ceiling. The floor plan of the Cathedral shows hardly any solid walls; it is merely a series of widely spaced columns tied together by a network of fireproof vaults at the ceiling. The outer shell is an ingenious combination of large windows, pillars, and flying buttresses. From the structural standpoint the Gothic Cathedral is a mathematical computation put in stone. By simple tools and simple machinery, the Gothic architect created an emotional as well as structural masterpiece reflecting his time and his people—and that was his "modern" Architecture.

While the Gothic style was the first international style created by a travelling guild of architects, the Renaissance style was the first international style inspired by a traveling book of Architecture. For it was during the Renaissance that the printing of architectural books began to flourish. In the 15th century this "modern" way of building spread from Italy to France, Spain, Germany and England. From there, it was imported to the New World and became the Early American, the Georgian, and the Colonial.

There were many important events that occurred during the 15th century: the invention of printing which helped to spread the knowledge;—the invention of the compass which opened new continents; —the invention of gun-powder which changed the design and political status of the city. All this had its bearing on the work of the architect. Up to the end of the Gothic period, until about the 14th century, almost all the clients of the architects were the kings and popes. From then on, there were others: the aristocracy wanted

continued on page 56

ARCHITECTURE HAS ALWAYS BEEN MODERN

continued from page 55

castles, the bourgeosie wanted town-houses, and the communities wanted city-plans to fortify as well as beautify their rapidly growing cities.

The Renaissance architect went back into history to resurrect antique civilization. Remnants of classical buildings were studied and recorded; they became the base of a new Architecture. It was therefore only natural that the new buildings displayed the borrowed classical vocabulary: the colonade, the portico, the arch, and the dome. Perhaps no other contemporary discovery enriched the "new" Architecture more than the discovery of perspective. It added depth and light to the churches and palaces, and it added vistas to the new cities.

Renaissance and Baroque buildings were horizontal buildings as if to protest the vertical tendency of the Gothic Cathedral. While the Gothic Cathedral was a product of the whole community and belonged to the community, the Renaissance Palazzo was made to the order of one client and it belonged to that one client. The architect built an impressive monument to the wealth and lavishness of his client. Nowhere in the history of art did the architect collaborate as closely with the painter and the sculptor as in these times. His work is a magnificient fusion of all contemporary arts . . . it is a dynamic sculpture expressing an unceasing play of light, color, and mass . . . it makes us think of the music of Bach . . . of Schelling's

"Architecture is frozen music". The architect of the 17th and 18th centuries was called upon to produce a formal and theatrical show—that was his "modern" architecture.

Perhaps the sharpest contrast between the Architecture of today and that of the past is the fact that our Architecture is influenced by machines. Modern factories make machines, and machines make more machines . . . and almost everything around us is a standardized product of machines. Most of our household gadgets are standardized; that is the way they can be made best at a reasonable cost. Our apparel, our cars, the airplanes, etcetera, are standardized; most of our scientific equipment is standardized.

There are some features that "standardize" contemporary Architecture; perhaps they may be summed-up as follows. *1* Frame consruction of wood, steel, or concrete replacing the solid masonry wall; 2 Flexible floor-plan replacing the "formal" and symmetrical plan arrangement; *3* Orientation toward sun, garden, and view; house, neighborhood, and city-planning becomes sun-conscious; *4* Funtional design, perhaps even an impersonal character replacing the overdecorated facade made-up of historical styles; *5* More windows, with glass-walls where desirable and practical *6* New mechanical equipment (automatic washing, heating . . .) new building materials; *7* Interiors with simple and comfortable furniture, simple color-schemes; sliding walls, folding partitions; and *8* Accent on low-cost; the beginning of mass-fabrication of dwellings.

Aside from these eight points there must be many special features: the different roof overhangs,—the varied wall insulations,—the proper gradings,—etcetera; they go to make the modern building a part of its environment. It is precisely in the usefulness and beauty of these special features that we should judge the value of modern design, be it for a home, a neighborhood, or a city.

The contemporary architect should be keenly interested in progress; to him Architecture should be a social art aiming toward a higher standard of dwelling for all. Every conscientious architect should realize that Architecture begins and ends with city planning, and that large-scale housing programs are needed to satisfy the demand of the millions returning from the War. Cities here and abroad (bombed or unbombed) need surgical operations to make them better places in which to live. Now, when again the benefits of modern science and technology are at our disposal we must forge ahead toward a functional as well as a beautiful Architecture —and that will be our "modern" Architecture.

TALK ABOUT ART

continued from page 39

industry is without art. Surrounded by the astounding accumulation of objects of everyday living which are without beauty or aptitude, because they are produced *primarily* for profit, we can scarcely expect a miraculous appearance of these qualities in the product of the home workshop.

Man has been left with little more than his inborn urge to make things. The why, and often the how, has been "educated" out of him. So he makes model ships to carry him in imagination to other times. He builds tiny replicas of houses and villages, taking pride in their verisimilitude to the "real" thing. He cuts out knick-knacks with a jig saw, transported with delight at the intricateness of a useless object. He even "builds" things for his home from pre-cut pieces of lumber "designed" by someone else. So dependent has he become on the established pattern that it is almost unheard of to find an article from a home workshop which does not imitate something done commercially, or does not have similar lack of design.

Contemporary man may no longer be a slave politically, but there is little evidence to indicate that creatively, spiritually, he is free. This does not mean that man by nature does not have free will. But it does mean that something is strangling and thwarting it. What else but the standards which direct our way of life; that divide men into classes; that teach obedience to outside authority instead of the soverignty of the individual; *that deprive men of responsibility for their acts and for the products of their hands?*

This may seem of remote concern to "art." Actually, it is the very substance of art. To speak of appreciation and understanding of *art* without a premise based on an understanding of *life* and the nature of man, is idle talk. That is precisely what is so sadly wrong with art today. Artists bewail the lack of "taste" among the public; they contrive endless techniques to win over the public; they hail the patronage of "art" by industry, without questioning if that which industry buys *is* art.

Those who countenance and encourage this unholy alliance (the use of art for commercial prestige) explain: once the patron of art was the church, then the princes, then the wealthy bourgeoisie, *and now industry itself.* They do not see that this transference of patronage has been accompanied by an increasing loss of the meaning and purpose of art. They do not see that art has taken a nose dive from the sublime to the ridiculous. Once art was a way of life, a way of making things, and, as Bach said, "For the Glory of God." Now it has become a means to sell soft drinks, cigarettes, and pills—for the Glory of Commerce. To believe that this is a means to bring art *to* the people (which in itself is a mistaken view of the problem) is only possible when the nature and function of art has been forgotten.

This is no admonition that we should return to "the good old days" of our ancestors—an impossibility, of course, even if we wanted to. But we would do well to re-learn some of the lessons which ancient man may teach us, and thus armed, seek their applicability to the present and the future. To regain the values which permit man to function as a normal being is quite distinct from that which is implied in the present-day cliche: "getting back to normalcy." The latter is mockery, for by normalcy is meant the most corrupt and unnatural distortion of man's nature. The "normalcy" of our present era has meant greed, hatred, exploitation, and war. It has also meant a separation of art and industry (art in industry, not art *used* by industry), with its corollary of artists becoming special kind of men, driven into an unreal world which we now call Fine Art.

We shall never "bring art to the people" from any such unnatural realm (even when sugar coated in the form of a calendar illustration). Nor can we expect art to become an integral part of life until there is a resumption of responsibility on the part of all who produce, whether "artists" in the present meaning of the word, or the workers who make the things we use. Until the two are indistinguishable (because they have a common aim) we shall be without a functioning art. For art is not the painting of pictures, the carving of statutes; it is a way of making and doing things *for human use,* whether it is a chair to sit in, or a painting for contemplation.